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Palengas, Vairas, Valguas

Seund de clensamer reuter

{ Similis = Gen, in inward resemblance
" = Dat, in outward "

Ether is now used, Gen. sometimes
denotes closer resemblance.

Satur = from Satur, full

Pontifex = Priest who bridges the river

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ÆNEIDOS

LIBER PRIMUS.

Ille ego, qui quondam gracili modulatus avena sat. red
Carmen, et egressus silvis vicina coëgi,
Ut quamvis avido parerent arva colono;
Gratum opus agricolis: at nunc horrentia Martis

ARMA virumque cano, Trojæ qui primus ab oris
Italiam fato profugus Laviniaque venit
Litora; multum ille et terris jactatus et alto
Vi superum, sævæ memorem Junonis ob iram; *supra gram*
Multa quoque et bello passus, dum conderet urbem 5
Inferretque deos Latio; genus unde Latinum
Albanique patres atque altæ moenia Romæ.

Musa, mihî causas memora, quo numine læsô
Quidve dolens regina deum tot volvere casus
Insignem pietatē virum, tot adire labores, 10
Impulerit. Tantæne animis cœlestibus iræ!

Urbs antiqua fuit, Tyrii tenuere coloni,
Carthago, Italiam contra Tiberinaque longe *for. super*
Ostia, dives opum studiisque asperrima belli;
Quam Juno fertur terris magis omnibus unam *ad. co. n. i. c.* 15
Posthabita coluisse Samo. Hic illius arma,
Hic currus fuit: hoc regnum dea gentibus esse,
Si qua fata sinant, jam tum tenditque fovetque.
Progeniem sed enim Trojano a sanguine duci
Audierat, Tyrias olim quæ verteret arcēs;
Hinc populum late regem belloque superbum *reg. nantem* 20
Venturum excidio Libyæ: sic volvere Parcas

= excidium

Id metuens veterisque memor Saturnia belli, *clative*
 Prima quod ad Trojam pro caris gesserat Argis—
 Nec dum etiam causæ irarum sævique dolores *raging*
 Exciderant animo: manet alta mente repostum *repositum* 25
 Judicium Paridis spretæque injuria formæ,
 Et genus invisum, et rapti Ganymedis honores—
 His accensa super, jactatos æquore toto
 Troas, reliquias Danaum atque immitis Achilli, 30
 Arcebat longe Latio; multosque per annos
 Errabant acti fati maria omnia circum.
 Tantæ molis erat Romanam condere gentem.
 Vix e conspectu Siculæ telluris in altum
 Vela dabant læti et spumas salis ære ruebant, 35
 Quum Juno, æternum servans sub pectore vulnus
 Hæc secum: “Mene incepto desistere victam,
 Nec posse Italia Teucrorum avertere regem!
 Quippe vetor fati. Pallasne exurere classem
 Argivum atque ipsos potuit submergere ponto 40
 Unius ob noxam et furias Ajacis Oilei?
 Ipsa Jovis rapidum jaculata e nubibus ignem
 Disjecitque rates evertitque æquora ventis:
 Illum exspirantem (transfixo pectore) flammas
 Turbine corripuit scopuloque infixit acuto. 45
 Ast ego, quæ divum incedo regina, Jovisque
 Et soror et conjux, una cum gente tot annos
 Bella gero. Et quisquam numen Junonis adorat
 Præterea, aut supplex aris imponet honorem?”
 Talia flammato secum dea corde volutans 50
 Nimborum in patriam, loca feta furentibus austris,
 Æoliam venit. Hic vasto rex Æolus antro
 Luctantes ventos tempestatesque sonoras
 Imperio premit, ac vinclis et carcere frenat.
 Illi indignantes magno cum murmure montis 55
 Circum claustra fremunt. Celsa sedet Æolus arce
 Sceptra tenens, mollitque animos, et temperat iras;
 Ni faciat, maria ac terras cœlumque profundum
 Quippe ferant rapidi secum verrantque per auras.
 Sed pater omnipotens speluncis abdidit atris, 60
 Hoc metuens; molemque et montes insuper altos
 Imposuit, regemque dedit, qui fœdere certo

Et premere et laxas sciret dare jussus habenas.

Ad quem tum Juno supplex his vocibus usa est :

“Æole—namque tibi divum pater atque hominum rex 65

Et mulcere dedit fluctus et tollere vento—

Gens inimica mihi Tyrrhenum navigat æquor,

Ilium in Italiam portans victosque penates :

Incute vim ventis, submersasque obrue puppes ;

Aut age diversos et disjice corpora ponto. 70

Sunt mihi bis septem præstanti corpore nymphæ ;

Quarum, quæ forma pulcherrima Deïopea,

Connubio jungam stabili propriamque dicabo,

Omnes ut tecum meritis pro talibus annos

Exigat, et pulchra faciat te prole parentem.” 75

Æolus hæc contra : “Tuus, o regina, quid optes,

Explorare labor ; mihi jussa capessere fas est.

Tu mihi, quodcunque hoc regni, tu sceptrâ Jovemque

Conciliâs ; tu das epulis accumbere divum,

Nimborumque facis tempestatumque potentem.” 80

Hæc ubi dicta, cavum conversa cuspide montem

Impulit in latus ; ac venti velut agmine facto,

Qua data porta, ruunt et terras turbine perflant.

Incubuere mari, totumque a sedibus imis

Una Eurisque Notisque ruunt creberque procellis 85

Africus, et vastos volvunt ad litora fluctus :

Insequitur clamorque virum stridorque rudentum.

Eripiunt subito nubes cœlumque diemque *Suddenly*

Teuerorum ex oculis ; ponto nox incubat atra.

Intonuere poli, et crebris micat ignibus æther, 90

Præsentemque viris intentant omnia mortem.

Extemplo Æneæ solvuntur frigore membra ;

Ingemit, et duplices tendens ad sidera palmas

Talia voce refert : “ O terque quaterque beati,

Quis ante ora patrum Trojæ sub mœnibus altis 95

Contigit oppetere ! o Danaum fortissime gentis

Tydidæ, mène Iliacis occumbere campis

Non potuisse, tuaque animam hanc effundere dextra !

Sævus ubi Æacidæ telo jacet Hector, ubi ingens

Sarpedon ; ubi tot Simois correpta sub undis

Scuta virum galeasque et fortia corpora volvit.” 100

Talia jactanti stridens aquilone procella

Velum adversa ferit, fluctusque ad sidera tollit.
 Franguntur remi; tum prora avertit et undis
 Dat latus; insequitur cumulo præruptus aquæ mons. 105
 Hi summo in fluctu pendent; his unda dehiscens *dehinc*
 Terram inter fluctus aperit: furit æstus arenis.
 Tres notus abreptas in saxa latentia torquet—
 Saxa vocant Itali, mediis quæ in fluctibus, Aras—
 Dorsum immane mari summo. Tres Eurus ab alto 110
 In brevia et syrtes urget, miserabile visu,
 Illiditque vadis atque aggere cingit arenæ.
 Unam, quæ Lycios fidumque vēhebat Oronten,
 Ipsius ante oculos ingens a vertice pontus
 In puppim ferit; excutitur pronusque magister 115
 Volvitur in caput; ast illam ter fluctus ibidem *in that place*
 Torquet agens circum, et rapidus vorat æquore vertex.
 Apparent rari nantes in gurgite vasto,
 Arma virum tabulæque et Troia gaza per undas.
 Jam validam Ilionei navem, jam fortis Achatæ, 120
 Et qua vectus Abas, et qua grandævus Aletes,
 Vicit hiems: laxis laterum compagibus omnes
 Accipiunt inimicum imbrem, rimisque fatiscunt.
 Interea magno misceri murmure pontum,
 Emissamque hiemem sensit Neptunus, et imis 125
 Stagna refusa vadis, graviter commotus; et alto
 Prospiciens summa placidum caput extulit unda.
 Disjectam Æneæ toto videt æquore classem,
 Fluctibus oppressos Troas cœlique ruina;
 Nec latuere doli fratrem Junonis et iræ. 130
 Eurum ad se Zephyrumque vocat; dehinc talia fatur:
 “Tantane vos generis tenuit fiducia vestri?
 Jam cœlum terramque meo sine numine, Venti,
 Miscere, et tantas audetis tollere moles?
 Quos ego—Sed motos præstat componere fluctus. 135
 Post mihi non simili pœna commissa luetis.
 Maturate fugam, regique hæc dicite vestro:
 Non illi imperium pelagi sævumque tridentem,
 Sed mihi sorte datum. Tenet ille immania saxa,
 Vestras, Eure, domos; illa se jactet in aula 140
 Æolus, et clauso ventorum carcere regnet.”
 Sic ait, et dicto citius tumida æquora placat,

Collectasque fugat nubes solemque reducit.
 Cymothoë simul et Triton adnexus acuto
 Detrudunt naves scopulo. Levat ipse tridenti, 145
 Et vastas aperit syrtes, et temperat æquor;
 Atque rotis summas levibus perlabitur undas.
 Ac veluti magno in populo quum sæpe coorta est
 Seditio, sævitque animis ignobile vulgus;
 Jamque faces et saxa volant, furor arma ministrat: 150
 Tum, pietate gravem ac meritis si forte virum quem
 Conspexere, silēnt, arrectisque auribus adstant;
 Ille regit dictis animos et pectora mulcet.
 Sic cunctus pelagi cecidit fragor, æquora postquam
 Prospiciens genitor cœloque invectus aperto 155
 Flectit equos curruque volans dat lora secundo.
 Defessi Æneadæ, quæ proxima litora, cursu
 Contendunt petere, et Libyæ vertuntur ad oras.
 Est in secessu longo locus; insula portum
 Efficit objectu laterum, quibus omnis ab alto 160
 Frangitur inque sinus scindit sese unda reductos.
 Hinc atque hinc vastæ rupes geminique minantur
 In cœlum scopuli, quorum sub vertice late
 Æquora tuta silēnt; tum silvis scena coruscis
 Desuper horrentique atrum nemus imminet umbra. 165
 Fronte sub adversa scopulis pendentibus antrum;
 Intus aquæ dulces vivoque sedilia saxo,
 Nympharum domus. Hic fessas non vincula naves
 Ulla tenent; unco non alligat ancora morsu.
 Huc septem Æneas collectis navibus omni 170
 Ex numero subit; ac magno telluris amore
 Egressi optata potiuntur Troës arena,
 Et sale tabētes artus in latore ponunt.
 Ac primum silici scintillam excudit Achates
 Suscepitque ignem foliis, atque arida circum 175
 Nutrimenta dedit rapuitque in fomite flammam.
 Tum Cererem corruptam undis Cerealiaque arma
 Expediunt fessi rerum; frugesque receptas
 Et torrere parant flammis et frangere saxo.
 Æneas scopulum interea conscendit et omnem 180
 Prospectum late pelago petit, Anthea si quem
 Jactatum vento videat Phrygiasque biremes,

Aut Capyn, aut celsis in puppibus arma Caiçi.
 Navem in conspectu nullam, tres litore cervos
 Prospicit errantes; hos tota armenta sequuntur 185
 A tergo, et longum per valles pascitur agmen.
 Constitit hic, arcumque manu celeresque sagittas
 Corripuit, fidus quæ tela gerebat Achates;
 Ductoresque ipsos primum, capita alta ferentes
 Cornibus arboreis, sternit, tum vulgus; et omnem 190
 Miscet agens telis nemora inter frondea turbam;
 Nec prius absistit, quam septem ingentia victor
 Corpora fundat humi et numerum cum navibus æquet.
 Hinc portum petit, et socios partitur in omnes.
 Vina bonus quæ deinde cadis onerarat Acestes 195
 Litore Trinacrio dederatque abeuntibus heros,
 Dividit, et dictis mærentia pectora mulcet:
 "O socii, neque enim ignari sumus ante malorum,
 O passi graviora, dabit deus his quoque finem.
 Vos et Scyllæam rabiem penitusque sonantes 200
 Accestit scopulos; vos et Cyclopia saxa
 Experti; revocate animos, mæstumque timorem
 Mittite; forsân et hæc olim meminisse juvabit.
 Per varios casus, per tot discrimina rerum
 Tendimus in Latium, sedes ubi fata quietas 205
 Ostendunt: illic fas regna resurgere Trojæ.
 Durate, et vosmet rebus servate secundis."
 Talia voce refert; curisque ingentibus æger
 Spem vultu simulat, premit altum corde dolorem.
 Illi se prædæ accingunt dapibusque futuris: 210
 Tergora diripiunt costis et viscera nudant;
 Pars in frusta secant vëribusque trementia figunt;
 Litore ahena locant alii flammisque ministrant.
 Tum victu revocant vires, fusique per herbam
 Implentur veteris Bacchi pinguisque ferinæ. 215
 Postquam exemta fames epulis mensæque remotæ,
 Amissos longo socios sermone requirunt,
 Spemque metumque inter dubii, seu vivere credant,
 Sive extrema pati, nec jam exaudire vocatos.
 Præcipue pius Æneas nunc acris Oronti 220
 Nunc Amyci casum gemit et crudelia secum
 Fata Lyci, fortemque Gyan, fortemque Cloanthum.

Et jam finis erat : quum Jupiter æthere summo
 Despiciens mare velivolum terrasque jacentes 225
 Litoraue et latos populos, sic vertice cœli
 Constitit et Libyæ defixit lumina regnis.—
 Atque illum tales jactantem pectore curas
 Tristior et lacrimis oculos suffusa nitentes
 Alloquitur Venus : “ O qui res hominumque deumque
 Æternis regis imperiis, et fulmine terres, 230
 Quid meus Æneas in te committere tantum,
 Quid Troës potuere, quibus, tot funera passis,
 Cunctus ob Italiam terrarum clauditur orbis?
 Certè hinc Romanos olim, volventibus annis,
 Hinc fore ductores, revocato a sanguine Teuci, 235
 Qui mare, qui terras omnidicione tenerent,
 Pollicitus, quæ te, genitor, sententia vertit?
 Hoc equidem occasum Trojæ tristesque ruinas
 Solabar, fatis contraria fata rependens.
 Nunc eadem fortuna viros tot casibus actos 240
 Insequitur. Quem das finem, rex magne, laborum?
 Antenor potuit, mediis elapsus Achivis,
 Illyricos penetrare sinus atque intima tutus
 Regna Liburnorum, et fontem superare Timavi, 245
 Unde per ora novem vasto cum murmure montis
 It mare proruptum et pelago premit arva sonanti.—
 Illic tamen ille urbem Patavi sedesque locavit
 Teucrorum, et genti nomen dedit armaque fixit
 Troia; nunc placida compostus pace quiescit;
 Nos, tua progenies, cœli quibus adnuis arcem, 250
 Navibus, infandum, amissis, unius ob iram
 Prodimur, atque Italis longe disjungimur oris.
 Hic pietatis honos? sic nos in sceptrâ reponis?
 Olli subridens hominum sator atque deorum
 Vultu quo cœlum tempestatesque serenat 255
 Oscula libavit natæ; dehinc talia fatur:
 “ Parce metu, Cytherea; manent immota tuorum
 Fata tibi; cernes urbem et promissa Lavini
 Mœnia, sublimemque feres ad sidera cœli
 Magnanimum Ænean; neque me sententia vertit. 260
 Hic tibi—fabor enim, quando hæc te cura remordet,
 Longius et volvens fatorum arcana movebo—

Bellum ingens geret Italia, populosque feroces
 Contundet; moresque viris et mœnia ponet,
 Tertia dum Latio regnantem viderit æstas, 265
 Ternaque transierint Rutulis hiberna subactis.
 At puer Ascanius, cui nunc cognomen Iulo
 [Additur—Ilus erat, dum res stetit Ilia regno—
 Triginta magnos volvendis mensibus orbes
 Imperio explebit, regnumque ab sede Lavini 270
 Transferet, et longam multa vi muniet Albam. ~
 Hic jam ter centum totos regnabitur annos
 Gente sub Hectorea, donec regina sacerdos
 Marte gravis geminam partu dabit Ilia prolem.
 Indè lupæ fulvo nutriticis tegmine lætus 275
 Romulus excipiet gentem, et Mavortia condet
 Mœnia, Romanosque suo de nomine dicet.
 His ego nec metas rerum nec tempora pono;
 Imperium sine fine dedi. Quin aspera Juno, *et dicitur*
 Quæ mare nunc terrasque metu cœlumque fatigat, 280
 Consilia in melius referet, mecumque fovebit
 Romanos, rerum dominos, gentemque togatam.—
 Sic placitum. Veniet lustris labentibus ætas,
 Quum domus Assaraci Phthiam clarasque Mycenæ
 Servitio premet ac victis dominabitur Argis. 285
 Nascetur pulchrâ Trojanus origine Cæsar,
 Imperium oceano, famam qui terminet astris,
 Julius, a magno demissum nomen Iulo.
 Hunc tu olim cœlo, spoliis Orientis onustum,
 Accipies securâ; vocabitur hic quoque votis. 290
 Aspera tum positis mitescent sæcula bellis;
 Cana Fides et Vesta, Remo cum fratre Quirinus
 Jura dabunt; diræ ferro et compagibus arctis
 Claudentur belli portæ; Furor impius intus
 Sæva sedens super arma et centum vinctus ahenis 295
 Post tergum nodis fremet horridus ore cruento.”
 Hæc ait: et Maia genitum demittit ab alto,
 Ut terræ, utque novæ pateant Carthaginis arces
 Hospitio Teucris, ne fati nescia Dido
 Finibus arceret. Volat ille per aëra magnum 300
 Remigio alarum, ac Libyæ citus adstitit oris.
 Et jam jussa facit; ponuntque ferocia Pœni

Corda volente deo; in primis regina quietum
Accipit in Teucros animum mentemque benignam. ~

At pius Æneas per noctem plurima volvens, 305

Ut primum lux alma data est, exire locosque
Explorare novos, quas vento accesserit oras,
Qui teneant, nam inculta videt, hominesne feræne,
Quærere constituit, sociisque exacta referre.

Classem in convexo nemorum sub rupe cavata 310

Arboribus clausam circum atque horrentibus umbris
Occulit: ipse uno graditur comitatus Achate,
Bina manu lato crispans hastilia ferro.

Cui mater media sese tulit obvia silva,
Virginis os habitumque gerens et virginis arma 315

Spartanæ, vel qualis equos Threïssa fatigat
Harpalyce volucremque fuga prævertitur Hebrum.
Namque humeris de moreabilem suspenderat arcum
Venatrix, dederatque comam diffundere ventis,

Nuda genu, nodoque sinus collecta fluentes. 320

Ac prior, "Heus," inquit, "juvenes, monstrate mearum
Vidistis si quam hic errantem forte sororum,
Succinctam pharetra et maculosæ tegmine lyncis,
Aut spumantis apri cursum clamore prementem."

Sic Venus; et Veneris contra sic filius orsus: 325

"Nulla tuarum audita mihi neque visa sororum,
O—quam te memorem—virgo? namque haud tibi vultus
Mortalis, nec vox hominem sonat; O dea certe:

An Phœbi soror? an nympharum sanguinis una? 330

Sis felix, nostrumque leves, quæcumque, laborem,
Et quo sub cœlo tandem, quibus orbis in oris
Jactemur, doceas; ignari hominumque locorumque
Erramus, vento huc vastis et fluctibus acti.

Multa tibi ante aras nostra cadet hostia dextra."

Tum Venus: "Haud equidem tali me dignor honore; 335

Virginibus Tyriis mos est gestare pharetram,
Purpureoque alte suras vincire cothurno.
Punica regna vides, Tyrios et Agenoris urbem;
Sed fines Libyci, genus intractabile bello.

Imperium Dido Tyria regit urbe profecta, 340

Germanum fugiens. Longa est injuria, longæ
Ambages; sed summa sequar fastigia rerum.

Huic conjux Sychæus erat, ditissimus agri
 Phœnicum, et magno miseræ dilectus amore,
 Cui pater intactam dederat primisque jugarat 345
 Ominibus; sed regna Tyri germanus habebat
 Pygmalion, scelere ante alios immanior omnes.
 Quos inter medius venit furor. Ille Sychæum
 Impius ante aras atque auri cæcus amore
 Clam ferro incautum superat, securus amorum 350
 Germanæ; factumque diu celavit, et ægram,
 Multa malus simulans, vana spe lusit amantem.
 Ipsa sed in somnis inhumati venit imago
 Conjugis; ora modis attollens pallida miris
 Crudeles aras trajectory pectora ferro 355
 Nudavit, cæcumque domus scelus omne rexit.
 Tum celerare fugam patriaque excedere suadet,
 Auxiliumque viæ veteres tellure recludit
 Thesauros, ignotum argenti pondus et auri.
 His commota fugam Dido sociosque parabat. 360
 Conveniunt, quibus aut odium crudele tyranni
 Aut metus acer erat; naves, quæ forte paratæ,
 Corripiunt, onerantque auro; portantur avari
 Pygmalionis opes pelago; dux femina facti.
 Devenere locos, ubi nunc ingentia cernes 365
 Mœnia surgentemque novæ Carthaginis arcem,
 Mercatique solum, facti de nomine Byrsam,
 Taurino quantum possent circumdare tergo.
 Sed vos qui tandem, quibus aut venistis ab oris,
 Quove tenetis iter?" Quærenti talibus ille 370
 Suspirans imoque trahens a pectore vocem:
 "O dea, si prima repetens ab origine pergam,
 Et vacet annales nostrorum audire laborum,
 Ante diem clauso componet vesper Olympo.
 Nos Troja antiqua, si vestras forte per aures 375
 Trojæ nomen iit, diversa per æquora vectos
 Forte sua Libycis tempestas appulit oris.
 Sum pius Æneas, raptos qui ex hoste penates
 Classe veho mecum, fama super æthera notus.
 Italiam quæro patriam et genus ab Jove summo. 380
 Bis denis Phrygium conscendi navibus æquor,
 Matre dea monstrante viam, data fata secutus.

Vix septem convulsæ undis euroque supersunt.
Ipse ignotus, egens, Libyæ deserta peragro,
Europa atque Asia pulsus." Nec plura querentem 385
Passa Venus medio sic interfata dolore est :

" Quisquis es, haud, credo, invisus cœlestibus auras
Vitales carpis, Tyriam qui adveneris urbem.
Perge modo, atque hinc te reginæ ad limina perfer.
Namque tibi reduces socios classemque relata 390
Nuncio, et in tutum versis aquilonibus actam,
Ni frustra augurium vani docuere parentes.

Aspice bis senos lætantes agmine cycnos,
Ætheria quos lapsa plaga Jovis ales aperto
Turbabat cœlo ; nunc terras ordine longo 395

Aut capere aut captas jam despectare videntur :
Ut reduces illi ludunt stridentibus alis,
Et cœtu cinxere polum, cantusque dedere,
Haud aliter puppesque tuæ pubesque tuorum
Aut portum tenet, aut pleno subit ostia velo. 400
Perge modo et qua te ducit via dirige gressum."

Dixit ; et avertens rosea cervice refulsit,
Ambrosiæque comæ divinum vertice odorem
Spiravere : pedes vestis defluxit ad imos ;
Et vera incessu patuit dea. Ille ubi matrem 405

Agnovit, tali fugientem est voce secutus :
" Quid natum toties crudelis tu quoque falsis
Ludis imaginibus ? cur dextræ jungere dextram
Non datur, ac veras audire et reddere voces ?"

Talibus incusat, gressumque ad mœnia tendit. 410
At Venus obscuro gradientes aëre sæpsit,
Et multo nebulae circum dea fudit amictu,

Cernere ne quis eos, neu quis contingere posset,
Molirive moram, aut veniendi poscere causas.
Ipsa Paphum sublimis abit sedesque revisit 415
Læta suas, ubi templum illi, centumque Sabæo
Thure calent aræ sertisque recentibus halant.

Corripuere viam interea, qua semita monstrat.
Jamque ascendebant collem, qui plurimus urbi
Imminet adversasque aspectat desuper arces. 420
Miratur molem Æneas, magalia quondam ;
Miratur portas strepitumque et strata viarum.

Instant ardentes Tyrii: pars ducere muros,
 Molirique arcem, et manibus subvolvere saxa;
 Pars optare locum tecto et concludere sulco;
 425
 Jura magistratusque legunt sanctumque senatum;
 Hic portus alii effodiunt; hic alta theatris
 Fundamenta locant alii, immanesque columnas
 Rupibus excidunt, scenis decora alta futuris:
 Qualis apes æstate nova per florea rura
 430
 Exercet sub sole labor, quum gentis adultos
 Educunt fetus, aut quum liquentia mella
 Stipant, et dulci distendunt nectare cellas;
 Aut onera accipiunt venientum, aut agmine facto
 435
 Ignavum fucos pecus a præsepibus arcent:
 Fervet opus, redolentque thymo fragrantia mella.
 "O fortunati, quorum jam mœnia surgunt!"
 Æneas ait, et fastigia suspicit urbis.
 Infert se sæptus nebula, mirabile dictu,
 Per medios, miscetque viris; neque cernitur ulli.
 440
 Lucus in urbe fuit media lætissimus umbræ,
 Quo primum jactati undis et turbine Pœni
 Effodere loco signum, quod regia Juno
 Monstrarat, caput acris equi; sic nam fore bello
 445
 Egregiam et facilem victu per sæcula gentem.
 Hic templum Junoni ingens Sidonia Dido
 Condebat, donis opulentum et numine divæ;
 Ærea cui gradibus surgebant limina, nixæque
 Ære trabes; foribus cardo stridebat ahenis.
 450
 Hoc primum in luco nova res oblata timorem
 Leniit; hic primum Æneas sperare salutem
 Ausus et afflictis melius confidere rebus.
 Namque sub ingenti lustrat dum singula templo
 Reginam opperiens, dum, quæ fortuna sit urbi,
 455
 Artificumque manus inter se operumque laborem
 Miratur, videt Iliacas ex ordine pugnas
 Bellaque jam fama totum vulgata per orbem,
 Atridas, Priamumque, et sævum ambobus Achillen
 Constitit, et lacrimans, "Quis jam locus," inquit, "Achate,
 Quæ regio in terris nostri non plena laboris?"
 460
 En Priamus! Sunt hic etiam sua præmia laudi;
 Sunt lacrimæ rerum, et mentem mortalia tangunt,

Solve metus ; feret hæc aliquam tibi fama salutem."

Sic ait, atque animum pictura pascit inani,
Multa gemens, largoque humectat flumine vultum. 465

Namque videbat, uti bellantes Pergama circum
Hac fugerent Graii, premeret Trojana juvenus ;
Hac Phryges, instaret curru cristatus Achilles.
Nec procul hinc Rhesi niveis tentoria velis 470
Agnoscit lacrimans, primo quæ prodita somno

Tydides multa vastabat cæde cruentus,
Ardentesque avertit equos in castra, prius quam
Pabula gustassent Trojæ Xanthumque bibissent.
Parte alia fugiens amissis Troilus armis,
Infelix puer atque impar congressus Achilli, 475
Fertur equis, curruque hæret resupinus inani,

Lora tenens tamen : huic cervixque comæque trahuntur
Per terram, et versa pulvis inscribitur hasta.
Interea ad templum non æquæ Palladis ibant
Crinibus Iliades passis, peplumque ferebant 480
Suppliciter tristes et tunsæ pectora palmis ;

Diva solo fixos oculos aversa tenebat.
Ter circum Iliacos raptaverat Hectora muros,
Exanimumque auro corpus vendebat Achilles.
Tum vero ingentem gemitum dat pectore ab imo, 485
Ut spolia, ut currus, utque ipsum corpus amici

Tendentemque manus Priamum conspexit inermes.
Se quoque principibus permixtum agnovit Achivis,
Eoasque acies et nigri Memnonis arma.
Ducit Amazonidum lunatis agmina peltis 490
Penthesilea furens, mediisque in millibus ardet,

Aurea subnectens exsertæ cingula mammæ,
Bellatrix, audetque viris concurrere virgo.

Hæc dum Dardanio Æneæ miranda videntur,
Dum stupet obtutuque hæret defixus in uno, 495
Regina ad templum, forma pulcherrima Dido,
Incessit, magna juvenum stipante caterva.

Qualis in Eurotæ ripis, aut per juga Cynthi
Exercet Diana choros, quam mille secutæ
Hinc atque hinc glomerantur Oreades : illa pharetram 500
Fert humero, gradiensque deas supereminet omnes ;
Latonæ tacitum pertentant gaudia pectus :

Talis erat Dido, talem se læta ferebat
 Per medios, instans operi regnisque futuris.
 Tum foribus divæ, media testudine templi, 505
 Septa armis solioque alte subnixa resedit.
 Jura dabat legesque viris, operumque laborem
 Partibus æquabat justis, aut sorte trahebat;
 Quum subito Æneas concursu accedere magno
 Anthea Sergestumque videt fortemque Cloanthum 510
 Teucrorumque alios, ater quos æquore turbo
 Dispulerat penitusque alias avexerat oras.
 Obstupuit simul ipse, simul percussus Achates
 Lætitiæque metuque: avidi conjungere dextras
 Ardebant, sed res animos incognita turbat. 515
 Dissimulant, et nube cava speculantur amicti,
 Quæ fortuna viris, classem quo litore linquant,
 Quid veniant: cunctis nam lecti navibus ibant,
 Orantes veniam, et templum clamore petebant.
 Postquam introgressi, et coram data copia fandi, 520
 Maximus Ilioneus placido sic pectore cœpit:
 "O Regina, novam cui condere Jupiter urbem
 Justitiæque dedit gentes frenare superbas,
 Troës te miseri, ventis maria omnia vecti,
 Oramus: prohibe infandos a navibus ignes; 525
 Parce pio generi, et propius res aspice nostras.
 Non nos aut ferro Libyecos populare penates
 Venimus, aut raptas ad litora vertere prædas:
 Non ea vis animo, nec tanta superbia victis.
 Est locus, Hesperiam Graii cognomine dicunt, 530
 Terra antiqua, potens armis atque ubere glebæ:
 Cœnotri coluere viri; nunc fama, minores
 Italiam dixisse ducis de nomine gentem.
 Hic cursus fuit;
 Quum subito assurgens fluctu nimbosus Orion 535
 In vada cæca tulit, penitusque procacibus austris
 Perque undas, superante salo, perque invia saxa
 Dispulit; huc pauci vestris adnavimus oris.
 Quod genus hoc hominum? quæve hunc tam barbara morem
 Permittit patria? hospitio prohibemur arenæ! 540
 Bella cient, primaque vetant consistere terra.
 Si genus humanum et mortalia temnitis arma,

At sperate deos memores fandi atque nefandi.
 Rex erat Æneas nobis, quo justior alter,
 Nec pietate fuit nec bello major et armis : 545
 Quem si fata virum servant, si vescitur aura
 Ætheria, neque adhuc crudelibus occubat umbris,
 Non metus, officio ne te certasse priorem
 Pœniteat. Sunt et Siculis regionibus urbes
 Arvaque, Trojanoque a sanguine clarus Acestes. 550
 Quassatam ventis liceat subducere classem,
 Et silvis aptare trabes et stringere remos,
 Si datur Italiam, sociis et rege recepto,
 Tendere, ut Italiam læti Latiumque petamus ;
 Sin absunta salus, et te, pater optime Teucrum, 555
 Pontus habet Libyæ, nec spes jam restat Iuli,
 At freta Sicania saltem sedesque paratas,
 Unde huc advecti, regemque petamus Acesten.”
 Talibus Ilioneus ; cuncti simul ore fremebant
 Dardanidæ. 560

Tum breviter Dido, vultum demissa, profatur :
 “Solvite corde metum, Teucri, secludite curas.
 Res dura et regni novitas me talia cogunt
 Moliri, et late fines custode tueri.
 Quis genus Æneadum, quis Trojæ nesciat urbem, 565
 Virtutesque virosque, aut tanti incendia belli ?
 Non obtusa adeo gestamus pectora Pœni,
 Nec tam aversus equos Tyria Sol jungit ab urbe.
 Seu vos Hesperiam magnam Saturniaque arva,
 Sive Erycis fines regemque optatis Acesten, 570
 Auxilio tutos dimittam opibusque juvabo
 Vultis et his mecum pariter considerare regnis ;
 Urbem quam statuo, vestra est : subducite naves ;
 Tros Tyriusque mihi nullo discrimine agetur.
 Atque utinam rex ipse noto compulsus eodem 575
 Afforet Æneas ? Equidem per litora certos
 Dimittam, et Libyæ lustrare extrema jubebo,
 Si quibus ejectus silvis aut urbibus errat.”

His animum arrecti dictis et fortis Achates
 Et pater Æneas jamdudum erumpere nubem 580
 Ardebant. Prior Ænean compellat Achates :
 “Nate dea, quæ nunc animo sententia surgit ?

- Omnia tuta vides, classem sociosque receptos.
 Unus abest, medio in fluctu quem vidimus ipsi
 Submersum; dictis respondent cetera matris." 585
 Vix ea fatus erat, quum circumfusa repente
 Scindit se nubes et in æthera purgat apertum.
 Restitit Æneas claraque in luce refulsit,
 Os humerosque deo similis: namque ipsa decoram
 Cæsariem nato genetrix lumenque juventæ 590
 Purpureum et lætos oculis afflarat honores:
 Quale manus addunt ebori decus, aut ubi flavo
 Argentum Pariusve lapis circumdatur auro.
 Tum sic reginam alloquitur, cunctisque repente
 Improvisus ait: "Coram, quem quæritis, adsum 595
 Troïus Æneas, Lybycis ereptus ab undis.
 O sola infandos Trojæ miserata labores,
 Quæ nos, reliquias Danaum, terræque marisque
 Omnibus exhaustos jam casibus, omnium egenos,
 Urbe, domo, socias! grates persolvere dignas 600
 Non opis est nostræ, Dido, nec quidquid ubique est
 Gentis Dardaniæ, magnum quæ sparsa per orbem,
 Di tibi, si qua pios respectant numina, si quid
 Usquam justitia est et mens sibi conscia recti,
 Præmia digna ferant. Quæ te tam læta tulerunt 605
 Sæcula? qui tanti talem genuere parentes?
 In freta dum fluvii current, dum montibus umbræ
 Lustrabunt convexa, polus dum sidera pascet,
 Semper honos nomenque tuum laudesque manebunt,
 Quæ me cumque vocant terræ." Sic fatus, amicum 610
 Ilionea petit dextra lævaque Serestum;
 Post alios, fortemque Gyan fortemque Cloanthum.
 Obstupuit primo aspectu Sidonia Dido,
 Casu deinde viri tanto; et sic ore locuta est:
 "Quis te, nate dea, per tanta pericula casus 615
 Insequitur? quæ vis immanibus applicat oris?
 Tune ille Æneas, quem Dardanio Anchisæ
 Alma Venus Phrygii genuit Simoëntis ad undam?
 Atque equidem Teucrum memini Sidona venire
 Finibus expulsum patriis, nova regna petentem 620
 Auxilio Beli: genitor tum Belus opimam
 Vastabat Cyprum, et victor dicione tenebat:

Tempore jam ex illo casus mihi cognitus urbis
 Trojanæ nomenque tuum regesque Pelasgi.
 Ipse hostis Teucros insigni laude ferebat, 625
 Seque ortum antiqua Teucrorum ab stirpe volebat.
 Quare agite, o tectis, juvenes, succedite nostris.
 Me quoque per multos similis fortuna labores
 Jactatam hac demum voluit consistere terra.
 Non ignara mali miseris succurrere disco." 630
 Sic memorat: simul Ænean in regia ducit
 Tecta; simul divum templis indicit honorem.
 Nec minus interea sociis ad litora mittit
 Viginti tauros, magnorum horrentia centum
 Terga suum, pingues centum cum matribus agnos, 635
 Munera lætitiæque dñi.
 At domus interior regali splendida luxu
 Instruitur, mediisque parant convivia tectis:
 Arte laboratæ vestes ostroque superbo,
 Ingens argentum mensis, cælataque in auro 640
 Fortia facta patrum, series longissima rerum
 Per tot ducta viros antiquæ ab origine gentis.
 Æneas—neque enim patrius consistere mentem
 Passus amor— rapidum ad naves præmittit Achaten,
 Ascanio ferat hæc, ipsumque ad mœnia ducat. 645
 Omnis in Ascanio cari stat cura parentis.
 Munera præterea, Iliacis erepta ruinis,
 Ferre jubet, pallam signis auroque rigentem,
 Et circumtextum croceo velamen acantho,
 Ornatus Argivæ Helenæ, quos illa Mycenis, 650
 Pergama quum peteret inconcessosque hymenæos,
 Extulerat, matris Ledæ mirabile donum:
 Præterea sceptrum, Ilione quod gesserat olim,
 Maxima natarum Priami, colloque monile
 Baccatum, et duplicem gemmis auroque coronam. 655
 Hæc celerans iter ad naves tendebat Achates.
 At Cytherea novas artes, nova pectore versat
 Consilia, ut faciem mutatus et ora Cupido
 Pro dulci Ascanio veniat, donisque furem
 Incendat reginam, atque ossibus implicet ignem; 660
 Quippe domum timet ambiguum Tyriosque bilingues.
 Urit atrox Juno, et sub noctem cura recursat.

Ergo his aligerum dictis affatur Amorem :

“ Nate, meæ vires, mea magna potentia solus,
Nate, patris summi qui tela Typhoia temnis, 665

Ad te confugio et supplex tua numina posco.

Frater ut Æneas pelago tuus omnia circum

Litora jactetur odiis Junonis iniquæ,

Nota tibi, et nostro doluisti sæpe dolore.

Hunc Phœnissa tenet Dido blandisque moratur 670

Vocibus ; et vereor, quo se Junonia vertant

Hospitia ; haud tanto cessabit cardine rerum.

Quocirca capere ante dolis et cingere flamma

Reginam meditor, ne quo se numine mutet,

Sed magno Æneæ mecum teneatur amore. 675

Qua facere id possis, nostram nunc accipe mentem :

Regius accitu cari genitoris ad urbem

Sidoniam puer ire parat, mea maxima cura,

Dona ferens, pelago et flammis restantia Trojæ :

Hunc ego, sopitum somno, super alta Cythera 680

Aut super Idalium sacrata sede recondam,

Ne qua scire dolos mediusve occurrere possit.

Tu faciem illius noctem non amplius unam

Falle dolo, et notos pueri puer indue vultus,

Ut quum te gremio accipiet lætissima Dido 685

Regales inter mensas laticemque Lyæum,

Quum dabit amplexus atque oscula dulcia figet,

Occultum inspires ignem fallasque veneno.”

Paret Amor dictis caræ genetricis, et alas

Exuit, et gressu gaudens incedit Iuli. 690

At Venus Ascanio placidam per membra quietem

Irrigat, et fotum gremio dea tollit in altos

Idaliæ lucos, ubi mollis amaracus illum

Floribus et dulci aspirans complectitur umbra.

Jamque ibat dicto parens et dona Cupido 695

Regia portabat Tyriis, duce lætus Achate,

Quum venit, aulæis jam se regina superbis

Aurea composuit sponda mediamque locavit :

Jam pater Æneas, et jam Trojana juvenus

Conveniunt, stratoque super discumbitur ostro. 700

Dant famuli manibus lymphas, Cereremque canistris

Expediunt, tonsisque ferunt mantelia villis.

Quinquaginta intus famulæ, quibus ordine longam
 Cura penum struere, et flammis adoleræ penates ;
 Centum aliæ, todidemque pares ætate ministri, 705
 Qui dapibus mensas onerent, et pocula ponant.
 Nec non et Tyrii per limina læta frequentes
 Convenere, toris jussi discumbere pictis.
 Mirantur dona Æneæ, mirantur Iulum
 Flagrantesque dei vultus simulataque verba 710
 Pallamque et pictum croceo velamen acantho.
 Præcipue infelix, pesti devota futura,
 Expleri mentem nequit, ardescitque tuendo
 Phœnissa, et pariter puero donisque movetur.
 Ille ubi complexu Æneæ colloque pependit, 715
 Et magnum falsi implevit genitoris amorem,
 Reginam petit. Hæc oculis, hæc pectore toto
 Hæret, et interdum gremio fovet, inscia Dido
 Insideat quantus miseræ deus ! At memor ille
 Matris Acidaliæ paulatim abolere Sychæum 720
 Incipit, et vivo tentat prævertere amore
 Jam pridem resides animos desuetaque corda.
 Postquam prima quies epulis, mensæque remotæ,
 Crateras magnos statuunt et vina coronant.
 Fit strepitus tectis, vocemque per ampla volutant 725
 Atria ; dependent lychni laquearibus aureis
 Incensi, et noctem flammis funalia vincunt.
 Hic regina gravem gemmis auroque poposcit
 Implevitque mero pateram, quam Belus et omnes
 A Belo soliti ; tum facta silentia tectis : 730
 “ Jupiter, hospitibus nam te dare jura loquuntur,
 Hunc lætum Tyriisque diem Trojaque profectis
 Esse velis, nostrosque hujus meminisse minores.
 Adsit lætitiæ Bacchus dator, et bona Juno.
 Et vos, o, cœtum, Tyrii, celebrate faventes.” 735
 Dixit, et in mensam laticum libavit honorem,
 Primaque, libato, summo tenus attigit ore ;
 Tum Bitiæ dedit increpitans : ille impiger hausit
 Spumantem pateram, et pleno se proluit auro ;
 Post alii procures. Cithara crinitus Iopas 740
 Personat aurata, docuit quem maximus Atlas.
 Hic canit errantem lunam solisque labores ;

Unde hominum genus et pecudes ; unde imber et ignes ;
 Arcturum pluviasque Hyadas geminosque Triones ;
 Quid tantum oceano properent se tingere soles 745
 Hiberni, vel quæ tardis mora noctibus obstet.
 Ingeminant plausu Tyrii, Troësque sequuntur.
 Nec non et vario noctem sermone trahebat
 Infelix Dido, longumque bibebat amorem,
 Multa super Priamo rogitans, super Hectore multa ; 750
 Nunc, quibus Auroræ venisset filius armis ;
 Nunc, quales Diomedis equi ; nunc, quantus Achilles.
 “ Immo age et a prima die, hospes, origine nobis
 Insidias,” inquit, “ Danaum casusque tuorum
 Erreresque tuos ; nam te jam septima portat 755
 Omnibus errantem terris et fluctibus ætas.”

P. VIRGILII MARONIS

Æ N E I D O S

LIBER SECUNDUS.

CONTICUERE omnes, intentique ora tenebant.
Inde toro pater Æneas sic orsus ab alto:
“ Infandum, Regina, jubes renovare dolorem,
Trojanas ut opes et lamentabile regnum
Eruerint Danaï, quæque ipse miserrima vidi, 5
Et quorum pars magna fui. Quis talia fando
Myrmidonum Dolopumve aut duri miles Ulixi
Temperet a lacrimis! et jam nox humida cœlo
Præcipitat, suadentque cadentia sidera somnos.
Sed si tantus amor casus cognoscere nostros 10
Et breviter Trojæ supremum audire laborem,
Quanquam animus meminisse horret luctuque refugit,
Incipiam. Fracti bello fatisque repulsi
Ductores Danaum, tot jam labentibus annis,
Instar montis equum divina Palladis arte 15
Ædificant, sectaque intexunt abiete costas.
Votum pro reditu simulant; ea fama vagatur.
Huc delecta virum sortiti corpora furtim
Includunt cæco lateri, penitusque cavernas
Ingentes utrumque armato milite complent. 20
“ Est in conspectu Tenedos, notissima fama
Insula, dives opum, Priami dum regna manebant,
Nunc tantum sinus et statio male fida carinis:
Huc se provecti deserto in litore condunt.
Nos abiisse rati et vento petiisse Mycenæ. 25
Ergo omnis longo solvit se Teuceria luctu;
Panduntur portæ; juvat ire et Dorica castra

Desertosque videre locos litusque relictum.
 Hic Dolopum manus, hic sævus tendebat Achilles;
 Classibus hic locus; hic acie certare solebant. 30
 Pars stupet innuptæ donum exitiale Minervæ,
 Et molem mirantur equi; primusque Thymœtes
 Duci intra muros hortatur et arce locari,
 Sive dolo, seu jam Trojæ sic fata ferebant.
 At Capys, et quorum melior sententia menti, 35
 Aut pelago Danaum insidias suspectaque dona
 Præcipitare jubent subjectisque urere flammis:
 Aut terebrare cavas uteri et tentare latebras.
 Scinditur incertum studia in contraria vulgus.
 "Primus ibi ante omnes, magna comitante caterva, 40
 Laocoon ardens summa decurrit ab arce,
 Et procul: 'O miseri, quæ tanta insania, cives?
 Creditis avectos hostes? aut ulla putatis
 Dona carere dolis Danaum? sic notus Ulixes?
 Aut hoc inclusi ligno occultantur Achivi, 45
 Aut hæc in nostros fabricata est machina muros,
 Inspectura domos venturaque desuper urbi;
 Aut aliquis latet error: equo ne credite, Teucri.
 Quidquid id est, timeo Danaos et dona ferentes.'
 Sic fatus validis ingentem viribus hastam 50
 In latus inque feri curvam compagibus alvum
 Contorsit. Stetit illa tremens, uteroque recusso
 Insonuere cavæ gemitumque dedere cavernæ.
 Et, si fata deum, si mens non læva fuisset,
 Impulerat ferro Argolicas foedare latebras; 55
 Trojaque nunc stares, Priamique arx alta maneres.
 "Ecce, manus juvenem interea post tergâ revinctum
 Pastores magno ad regem clamore trahebant
 Dardanidæ, qui se ignotum venientibus ultro,
 Hoc ipsum ut strueret Trojamque aperiret Achivis, 60
 Obtulerat, fiders animi atque in utrumque paratus,
 Seu versare dolos, seu certæ occumbere morti.
 Undique visendi studio Trojana juvenus
 Circumfusa ruit, certantque illudere capto.
 Accipe nunc Danaum insidias, et crimine ab uno 65
 Disce omnes.
 Namque ut conspectu in medio turbatus, inermis

Constitit, atque oculis Phrygia agmina circumspexit :
 ‘Heu, quæ nunc tellus,’ inquit, ‘quæ me æquora possunt
 Accipere ? aut quid jam misero mihi denique restat, 70
 Cui neque apud Danaos usquam locus, et super ipsi
 Dardanidæ infensi pœnas cum sanguine poscunt ?’
 Quo gemitu conversi animi, compressus et omnis
 Impetus. Hortamur fari, quo sanguine cretus,
 Quidve ferat ; memoret, quæ sit fiducia capto. 75
 Ille hæc, deposita tandem formidine, fatur :
 “Cuncta equidem tibi, Rex, fuerit quodcumque, fatebor
 Vera,” inquit : ‘neque me Argolica de gente negabo :
 Hoc primum ; nec, si miserum fortuna Sinonem
 Finxit, vanum etiam mendacemque improba finget. 80
 Fando aliquod si forte tuas pervenit ad aures
 Belidæ nomen Palamedis et inclyta fama
 Gloria : quem falsa sub proditione Pelasgi
 Insontem infando indicio, quia bella vetabat,
 Demisere neci, nunc cassum lumine lugent ; 85
 Illi me comitem et consanguinitate propinquum
 Pauper in arma pater primis huc misit ab annis.
 Dum stabat regno incolumis regumque vigeat
 Consiliis, et nos aliquod nomenque decusque
 Gessimus. Invidia postquam pellacis Ulixi 90
 (Haud ignota loquor) superis concessit ab oris,
 Afflictus vitam in tenebris luctuque trahebam,
 Et casum insontis mecum indignabar amici.
 Nec tacui demens ; et me, fors si qua tulisset,
 Si patrios unquam remeassem victor ad Argos, 95
 Promisi ultorem ; et verbis odia aspera movi.
 Hinc mihi prima mali labes ; hinc semper Ulixes
 Criminibus terrere novis ; hinc spargere voces
 In vulgum ambiguas, et quærere conscius arma.
 Nec requievit enim, donec Calchante ministro— 100
 Sed quid ego hæc autem nequidquam ingrata revolve ?
 Quidve moror, si omnes uno ordine habetis Achivos,
 Idque audire sat est ? jamdudum sumite pœnas :
 Hoc Ithacus velit, et magno mercentur Atridæ.
 Tum vero ardemus scitari et quærere causas, 105
 Ignari scelerum tantorum artisque Pelasgæ.
 Prosequitur pavitans et ficto pectore fatur :

“Sæpe fugam Danai Troja cupiere relicta
 Moliri, et longo fessi discedere bello.
 Fecissentque utinam! sæpe illos aspera ponti 110
 Interclusit hiems, et terruit auster euntes.
 Præcipue, quum jam hic trabibus contextus acernis
 Staret equus, toto sonuerunt æthere nimbi.
 Suspensi Eurypylum scitantem oracula Phœbi
 Mittimus; isque adytis hæc tristia dicta reportat: 115
 Sanguine placastis ventos et virgine cæsa,
 Quum primum Iliacas Danai venistis ad oras:
 Sanguine quærendi reditus, animaque litandum
 Argolica. Vulgi quæ vox ut venit ad aures,
 Obstupere animi, gelidusque per ima cucurrit 120
 Ossa tremor, cui fata parent, quem poscat Apollo.
 Hic Ithacus vatem magno Calchanta tumultu
 Protrahit in medios; quæ sint ea numina divum,
 Flagitat; et mihi jam multi crudele canebant
 Artificis scelus, et taciti ventura videbant. 125
 Bis quinos silet ille dies, tectusque recusat
 Prodere voce sua quemquam aut opponere morti.
 Vix tandem magnis Ithaci clamoribus actus,
 Composito rumpit vocem et me destinat aræ.
 Assensere omnes; et, quæ sibi quisque timebat, 130
 Unius in miseri exitium conversa tulere.
 Jamque dies infanda aderat; mihi sacra parari,
 Et salsæ fruges, et circum tempora vittæ.
 Eripui, fateor, leto me et vincula rupi;
 Limosoque lacu per noctem obscurus in ulva 135
 Delitui, dum vela darent, si forte dedissent.
 Nec mihi jam patriam antiquam spes ulla videndi,
 Nec dulces natos exoptatumque parentem,
 Quos illi fors ad poenas ob nostra reposcent
 Effugia, et culpam hanc miserorum morte piabunt. 140
 Quod te per superos et conscia numina veri,
 Per, si qua est, quæ restet adhuc mortalibus usquam
 Intemerata fides, oro, miserere laborum
 Tantorum; miserere animi non digna ferentis.’
 “His lacrimis vitam damus, et miserescimus ultro. 145
 Ipse viro primus manicas atque arcta levare
 Vincla jubet Priamus, dictisque ita fatur amicis:

'Quisquis es, amissos hinc jam obliviscere Graios:
 Noster eris; mihiq̄ hæc edissere vera roganti:
 Quo molem hanc immanis equi statuere? quis auctor? 150
 Quidve petunt? quæ religio? aut quæ machina belli?'
 Dixerat. Ille dolis instructus et arte Pelasga,
 Sustulit exutas vinclis ad sidera palmas:
 'Vos, æterni ignes, et non violabile vestrum
 Testor numen,' ait; 'vos, aræ ensesque nefandi, 155
 Quos fugi, vittæque deum, quas hostia gessi:
 Fas mihi Graiorum sacrata resolvere jura,
 Fas odisse viros atque omnia ferre sub auras,
 Si qua tegunt: teneor patriæ nec legibus ullis.
 Tu modo promissis maneat, servataque serves 160
 Troja, fidem, si vera feram, si magna rependam.
 "Omnis spes Danaum et cœpti fiducia belli
 Palladis auxiliis semper stetit. Impius ex quo
 Tydides sed enim scelerumque inventor Ulixes,
 Fatale aggressi sacrato avellere templo 165
 Palladium, cæsis summæ custodibus arcis,
 Corripuere sacram effigiem, manibusque cruentis
 Virgineas ausi divæ contingere vittas;
 Ex illo fluere ac retro sublapsa referri
 Spes Danaum, fractæ vires, aversa deæ mens. 170
 Nec dubiis ea signa dedit Tritonia monstris.
 Vix positum castris simulacrum: arsere coruscæ
 Luminibus flammæ arrectis, salsusque per artus
 Sudor iit; terque ipsa solo, mirabile dictu,
 Emicuit, parmamque ferens hastamque trementem. 175
 Extemplo tentanda fuga canit æquora Calchas,
 Nec posse Argolicis excindi Pergama telis,
 Omina ni repetant Argis, numenque reducant,
 Quod pelago et curvis secum avexere carinis.
 Et nunc, quod patrias vento petiere Mycenæ, 180
 Arma deosque parant comites, pelagoque remenso
 Improvisi aderunt. Ita digerit omina Calchas.
 Hanc pro Palladio moniti, pro numine læso,
 Effigiem statuere, nefas quæ triste piaret.
 Hanc tamen immensam Calchas attollere molem 185
 Roboribus textis cæloque educere jussit,
 Ne recipi portis aut duci in mœnia possit,

Neu populum antiqua sub religione tueri.
 Nam si vestra manus violasset dona Minervæ,
 Tum magnum exitium (quod di prius omen in ipsum 190
 Convertant!) Priami imperio Phrygibusque futurum:
 Sin manibus vestris vestram ascendisset in urbem,
 Ultro Asiam magno Pelopea ad mœnia bello
 Venturam, et nostros ea fata manere nepotes.
 Talibus insidiis perjurique arte Sinonis 195
 Credita res, captique dolis lacrimisque coactis,
 Quos neque Tydides, nec Larissæus Achilles,
 Non anni domuere decem, non mille carinæ.
 "Hic aliud majus miseris multoque tremendum
 Objicitur magis, atque improvida pectora turbat. 200
 Laocoon, ductus Neptuno sorte sacerdos,
 Sollemnes taurum ingentem mactabat ad aras.
 Ecce autem gemini a Tenedo tranquilla per alta
 (Horresco referens) immensis orbibus angues
 Incumbunt pelago, pariterque ad litora tendunt; 205
 Pectora quorum inter fluctus arrecta jubæque
 Sanguineæ exsuperant undas; pars cetera pontum
 Pone legit sinuatque immensa volumine terga;
 Fit sonitus spumante salo. Jamque arva tenebant,
 Ardentesque oculos suffecti sanguine et igni 210
 Sibila lambebant linguis vibrantibus ora.
 Diffugimus visu exsanguis: illi agmine certo
 Laocoonta petunt. Et primum parva duorum
 Corpora natorum serpens amplexus uterque
 Implicat, et miseros morsu depascitur artus; 215
 Post, ipsum auxilio subeuntem ac tela ferentem
 Corripiunt, spirisque ligant ingentibus; et jam
 Bis medium amplexi, bis collo squamea circum
 Terga dati, superant capite et cervicibus altis.
 Ille simul manibus tendit divellere nodos, 220
 Perfusus sanie vittas atroque veneno;
 Clamores simul horrendos ad sidera tollit:
 Quales mugitus, fugit quum saucius aram
 Taurus, et incertam excussit cervice securim.
 At gemini lapsu delubra ad summa dracones 225
 Effugiunt, sævæque petunt Tritonidis arcem,
 Sub pedibusque deæ clipeique sub orbe teguntur.

Tum vero tremefacta novus per pectora cunctis Insinuat pavor; et scelus expendisse merentem Laocoonta ferunt, sacrum qui cuspidē robur Læserit, et tergo sceleratam intorserit hastam. Ducendum ad sedes simulacrum, orandaque divæ Numina conclamant.	230
Dividimus muros et mœnia pandimus urbis; Accingunt omnes operi, pedibusque rotarum Subjiciunt lapsus, et stuppea vincula collo Intendunt. Scandit fatalis machina muros, Feta armis: pueri circum innuptæque puellæ Sacra canunt, funemque manu contingere gaudent. Illa subit, mediæque minans illabitur urbi.	235
O patria, o divum domus Ilium, et inclyta bello Mœnia Dardanidum! quater ipso in limine portæ Substitit, atque utero sonitum quater arma dedere: Instamus tamen immemores cæcique furore, Et monstrum infelix sacrata sistimus arce.	240
Tunc etiam fatis aperit Cassandra futuris Ora, dei jussu non unquam credita Teucris. Nos delubra deum miseri, quibus ultimus esset Ille dies, festa velamus fronde per urbem.	245
Vertitur interea cœlum, et ruit oceano nox, Involvens umbra magna terramque polumque Myrmidonumque dolos; fusi per mœnia Teuceri Conticuere; sopor fessos complectitur artus.	250
“ Et jam Argiva phalanx instructis navibus ibat A Tenedo, tacitæ per amica silentia lunæ Litora nota petens; flammas quum regia puppis Extulerat, fatisque deum defensus iniquis Inclusos utero Danaos et pinea furtim Laxat claustra Sinon. Illos patefactus ad auras Reddit equus; lætique cavo se robore promunt	255
Thessandrus Sthenelusque duces, et dirus Ulixes, Demissum lapsi per funem, Acamasque, Thoasque, Pelidesque Neoptolemus, primusque Machaon, Et Menelaus, et ipse doli fabricator Epeos.	260
Invadunt urbem somno vinoque sepultam; Cæduntur vigiles, portisque patentibus omnes Accipiunt socios atque agmina conscia jungunt.	265

"Tempus erat, quo prima quies mortalibus ægris	
Incipit, et dono divum gratissima serpit;	
In somnis, ecce, ante oculos mæstissimus Hector	270
Visus adesse mihi, largosque effundere fletus,	
Raptatus bigis ut quondam, aterque cruento	
Pulvere, perque pedes trajectus lora tumentes.	
Hei mihi, qualis erat! quantum mutatus ab illo	
Hectore, qui redit exuvias indutus Achilli,	275
Vel Danaum Phrygios jaculatus puppibus ignes!	
Squalentem barbam et concretos sanguine crines	
Vulneraque illa gerens, quæ circum plurima muros	
Accepit patrios. Ultro flens ipse videbar	
Compellare virum et mæstas expromere voces:	280
'O lux Dardaniæ, spes o fidissima Teucrum,	
Quæ tantæ tenuere moræ? quibus Hector ab oris	
Exspectate venis? ut te post multa tuorum	
Funera, post varios hominumque urbisque labores	
Defessi aspicimus! quæ causa indigna serenos	285
Fœdavit vultus? aut cur hæc vulnera cerno?'	
Ille nihil; nec me quærentem vana moratur:	
Sed graviter gemitus imo de pectore ducens,	
'Heu! fuge, nate dea, teque his,' ait, 'eripe flammis.	
Hostis habet muros; ruit alto a culmine Troja.	290
Sat patriæ Priamoque datum. Si Pergama dextra	
Defendi possent, etiam hac defensa fuissent.	
Sacra suosque tibi commendat Troja penates;	
Hos cape fatorum comites; his mœnia quære,	
Magna pererrato statues quæ denique ponto.'	295
Sic ait; et manibus vittas Vestamque potentem	
Æternumque adytis effert penetralibus ignem.	
"Diverso interea miscentur mœnia luctu;	
Et magis atque magis, quanquam secreta parentis	
Anchisæ domus arboribusque oblecta recessit,	300
Clarescunt sonitus, armorumque ingruit horror.	
Excitior somno, et summi fastigii tecti	
Ascensu supero, atque arrectis auribus adsto;	
In segetem veluti quum flamma furentibus austris	
Incidit, aut rapidus montano flumine torrens	305
Sternit agros, sternit sata læta boumque labores,	
Præcipitesque trahit silvas; stupet inscius alto	

Accipiens sonitum saxi de vertice pastor.
 Tum vero manifesta fides, Danaumque patescunt
 Insidiæ. Jam Deïphobi dedit ampla ruinam 310
 Vulcano superante domus; jam proximus ardet
 Ucalegon; Sigea igni freta late relucent:
 Exoritur clamorque virum clangorque tubarum.
 Arma amens capio, nec sat rationis in armis:
 Sed glomerare manum bello et concurrere in arcem 315
 Cum sociis ardent animi. Furor iraque mentem
 Præcipitant, pulchrumque mori succurrit in armis.
 "Ecce autem telis Panthus elapsus Achivum,
 Panthus Othryades, arcis Phœbique sacerdos,
 Sacra manu victosque deos parvumque nepotem 320
 Ipse trahit, cursuque amens ad limina tendit.
 'Quo res summa loco, Panthu? quam prendimus arcem?'
 Vix ea fatus eram, gemitu quum talia reddit:
 'Venit summa dies et ineluctabile tempus
 Dardaniæ. Fuimus Troës; fuit Ilium et ingens 325
 Gloria Teucrorum. Ferus omnia Jupiter Argos
 Transtulit: incensa Danai dominantur in urbe.
 Arduus armatos mediis in mœnibus adstans
 Fundit equus, victorque Sinon incendia miscet
 Insultans. Portis alii bipatientibus adsunt, 330
 Millia quot magnis unquam venere Mycenis;
 Obsedere alii telis angusta viarum
 Oppositi; stat ferri acies mucrone corusco
 Stricta, parata neci; vix primi prœlia tentant
 Portarum vigiles, et cæco Marte resistunt.' 335
 Talibus Othryadæ dictis et numine divum
 In flammas et in arma feror, quo tristis Erinys,
 Quo fremitus vocat et sublatus ad æthera clamor.
 Addunt se socios Rhipeus et maximus armis
 Epytus, oblatis per lunam, Hypanisque Dymasque, 340
 Et lateri agglomerant nostro, juvenisque Corœbus,
 Mygdonides. Illis ad Trojam forte diebus
 Venerat, insano Cassandræ incensus amore,
 Et gener auxilium Priamo Phrygibusque ferebat,
 Infelix, qui non sponsæ præcepta furentis 345
 Audierit.
 Quos ubi confertos audere in prœlia vidi,

Incipio super his: 'Juvenes, fortissima frustra
 Pectora, si vobis audentem extrema cupido
 Certa sequi, quæ sit rebus fortuna, videtis: 350
 Excessere omnes adytis arisque relictis
 Di, quibus imperium hoc steterat; succurritis urbi
 Incensæ: moriamur et in media arma ruamus.
 Una salus victis nullam sperare salutem.'
 Sic animis juvenum furor additus. Inde, lupi ceu 355
 Raptores atra in nebula, quos improba ventris
 Exegit cæcos rabies, catulique relict
 Faucibus expectant siccis; per tela, per hostes
 Vadimus haud dubiam in mortem, mediæque tenemus
 Urbis iter: nox atra cava circumvolat umbra. 360
 Quis cladem illius noctis, quis funera fando
 Explicet, aut possit lacrimis æquare labores?
 Urbs antiqua ruit, multos dominata per annos;
 Plurima perque vias sternuntur inertia passim
 Corpora, perque domos et religiosa deorum 365
 Limina. Nec soli pœnas dant sanguine Teucri;
 Quondam etiam victis redit in præcordia virtus,
 Victoresque cadunt Danai. Crudelis ubique
 Luctus, ubique pavor et plurima mortis imago.
 "Primus se, Danaum magna comitante caterva, 370
 Androgeüs offert nobis, socia agmina credens
 Inscius, atque ultro verbis compellat amicis:
 'Festinate, viri: nam quæ tam sera moratur
 Segnities? alii rapiunt incensa feruntque
 Pergama: vos celsis nunc primum a navibus itis?' 375
 Dixit; et extemplo—neque enim responsa dabantur
 Fida satis—sensit medios delapsus in hostes.
 Obstupuit, retroque pedem cum voce repressit.
 Improvisum aspris veluti qui sentibus anguem
 Pressit humi nitens, trepidusque repente refugit 380
 Attollentem iras et cærule colla tumentem:
 Haud secus Androgeüs visu tremefactus abibat.
 Irruimus, densis et circumfundimur armis,
 Ignarosque loci passim et formidine captos
 Sternimus: aspirat primo fortuna labori. 385
 Atque hic successu exsultans animisque Corœbus,
 'O socii, qua prima,' inquit, 'fortuna salutis

Monstrat iter, quaque ostendit se dextra, sequamur :
 Mutemus clipeos, Danaumque insignia nobis
 Aptemus. Dolus, an virtus, quis in hoste requirat ? 390
 Arma dabunt ipsi.' Sic fatus, deinde comantem
 Androgeï galeam clipeique insigne decorum
 Induitur, laterique Argivum accommodat ensem.
 Hoc Rhipeus, hoc ipse Dymas omnisque juvenus
 Læta facit ; spoliis se quisque recentibus armat. 395
 Vadimus immixti Danais haud numine nostro,
 Multaque per cæcam congressi prælia noctem
 Conserimus ; multos Danaum demittimus Orco.
 Diffugiunt alii ad naves, et litora cursu
 Fida petunt ; pars ingentem formidine turpi 400
 Scandunt rursus equum et nota conduntur in alvo.
 " Heu nihil invitis fas quemquam fidere divis !
 Ecce trahebatur passis Priameïa virgo
 Crinibus a templo Cassandra adytisque Minervæ,
 Ad cælum tendens ardentia lumina frustra, 405
 Lumina,—nam teneras arcebant vincula palmas.
 Non tulit hanc speciem furiata mente Coræbus,
 Et sese medium iniecit periturus in agmen.
 Consequimur cuncti et densis incurrimus armis.
 Hic primum ex alto delubri culmine telis 410
 Nostrorum obruimur, oriturque miserrima cædes
 Armorum facie et Graiarum errore jubarum.
 Tum Danai gemitu atque ereptæ virginis ira
 Undique collecti invadunt, acerrimus Ajax,
 Et gemini Atridæ, Dolopumque exercitus omnis : 415
 Adversi rupto ceu quondam turbine venti
 Confligunt, Zephyrusque Notusque et lætus Eois
 Euris equis : stridunt silvæ, sævitque tridenti
 Spumeus atque imo Nereus ciet æquora fundo.
 Illi etiam, si quos obscura nocte per umbram 420
 Fudimus insidiis, totaque agitavimus urbe,
 Apparent ; primi clipeos mentitaque tela
 Agnoscunt, atque ora sono discordia signant.
 Illicet obruimur numero : primusque Corcebus
 Peneleï dextra divæ armipotentis ad aram 425
 Procumbit ; cadit et Rhipeus, justissimus unus
 Qui fuit in Teucris et servantissimus æqui :

Dis aliter visum. Pereunt Hypanisque Dymasque
 Confixi a sociis; nec te tua piurima, Panthu,
 Labentem pietas nec Apollinis infula texit. 430
 Iliaci cineres et flamma extrema meorum,
 Testor, in occasu vestro nec tela nec ullas
 Vitavisse vices Danaum; et, si fata fuissent
 Ut caderem, meruisse manu. Divellimur inde,
 Iphitus et Pelias mecum; quorum Iphitus ævo 435
 Jam gravior, Pelias et vulnere tardus Ulixi;
 Protinus ad sedes Priami clamore vocati.
 Hic vero ingentem pugnam, ceu cetera nusquam
 Bella forent, nulli tota morerentur in urbe,
 Sic Martem indomitum, Danaosque ad tecta ruentes 440
 Cernimus, obsessumque acta testudine limen.
 Hærent parietibus scalæ, postesque sub ipsos
 Nituntur gradibus, clipeosque ad tela sinistris
 Protecti obijciunt, prensant fastigia dextris.
 Dardanidæ contra turres ac tecta domorum 445
 Culmina convellunt: his se, quando ultima cernunt,
 Extrema jam in morte parant defendere telis,
 Auratasque trabes, veterum decora alta parentum,
 Devolvunt: alii strictis mucronibus imas
 Obsedere fores; has servant agmine denso. 450
 Instaurati animi, regis succurrere tectis,
 Auxilioque levare viros, vimque addere victis.
 "Limen erat cæcæque fores et pervius usus
 Tectorum inter se Priami, postesque relictis
 A tergo; infelix qua se, dum regna manebant, 455
 Sæpius Andromache ferre incommitata solebat
 Ad soceros, et avo puerum Astyanacta trahebat.
 Evado ad summi fastigia culminis, unde
 Tela manu miseri jactabant irrita Teuceri.
 Turrim in præcipiti stantem summisque sub astra 460
 Eductam tectis, unde omnis Troja videri
 Et Danaum solitæ naves et Achæia castra,
 Aggressi ferro circum, quo summa labantes
 Juncturas tabulata dabant, convellimus altis
 Sedibus impulimusque: ea lapsa repente ruinam 465
 Cum sonitu trahit et Danaum super agmina late
 Incidit. Ast alli subeunt; nec saxa nec ullum

Telorum interea cessat genus.

“ Vestibulum ante ipsum primoque in limine Pyrrhus
Exsultat, telis et luce coruscus athena : 470

Qualis ubi in lucem coluber, mala gramina pastus,
Frigida sub terra tumidum quem bruma tegebat,
Nunc positis novus exuviis nitidusque juvena,
Lubrica convolvit sublato pectore terga
Arduus ad solem, et linguis micat ore trisulcis. 475

Una ingens Periphas et equorum agitator Achillis,
Armiger Automedon, una omnis Scyria pubes
Succedunt tecto et flammæ ad culmina jactant.

Ipse inter primos correpta dura bipenni
Limina perrumpit, postesque a cardine vellit 480

Æratos; jamque excisa trabe firma cavavit
Robora, et ingentem lato dedit ore fenestram.
Apparet domus intus, et atria longa patescunt;
Apparent Priami et veterum penetralia regum,
Armatosque vident stantes in limine primo. 485

“ At domus interior gemitu miseroque tumultu
Miscetur, penitusque cavæ plangoribus ædes
Femineis ululant; ferit aurea sidera clamor.

Tum pavidæ tectis matres ingentibus errant,
Amplexæque tenent postes atque oscula figunt. 490

Instat vi patria Pyrrhus; nec claustra, neque ipsi
Custodes sufferre valent. Labat ariete crebro

Janua, et emoti procumbunt cardine postes.
Fit via vi: rumpunt aditus, primosque trucidant
Immissi Danaï, et late loca milite complent. 495

Non sic, aggeribus ruptis quum spumeus amnis
Exiit oppositasque evicit gurgite moles,

Fertur in arva furens cumulo, camposque per omnes
Cum stabulis armenta trahit. Vidi ipse furentem
Uæde Neoptoleum geminosque in limine Atridas: 500

Vidi Hecubam centumque nurus, Priamumque per aras
Sanguine fœdantem, quos ipse sacraverat, ignes.

Quinquaginta illi thalami, spes tantâ nepotum,
Barbarico postes auro spoliisque superbi,
Procubuere: tenent Danaï, qua deficit ignis. 505

“ Forsitan et, Priami fuerint quæ fata, requiras.
Urbis uti captæ casum convulsaque vidit

Limina tectorum et medium in penetralibus hostem,
 Arma diu senior desueta trementibus ævo
 Circumdat nequidquam humeris, et inutile ferrum 510
 Cingitur, ac densos fertur moriturus in hostes.
 Ædibus in mediis nudoque sub ætheris axe
 Ingens ara fuit, juxtaque veterrima laurus
 Incumbens aræ atque umbra complexa penates.
 Hic Hecuba et natæ nequidquam altaria circum, 515
 Præcipites atra ceu tempestate columbæ,
 Condensæ et divum amplexæ simulacra sedebant.
 Ipsum autem sumtis Priamum juvenalibus armis
 Ut vidit,—‘Quæ mens tam dira, miserrime conjux,
 Impulit his cingi telis? aut quo ruis?’ inquit. 520
 ‘Non tali auxilio, nec defensoribus istis
 Tempus eget; non, si ipse meus nunc afforet Hector.
 Huc tandem concede; hæc ara tuebitur omnes,
 Aut moriere simul.’ Sic ore effata recepit
 Ad sese et sacra longævum in sede locavit. 525
 “Ecce autem elapsus Pyrrhi de cæde Polites,
 Unus natorum Priami, per tela, per hostes,
 Porticibus longis fugit, et vacua atria lustrat
 Saucius. Illum ardens infesto vulnere Pyrrhus
 Insequitur, jam jamque manu tenet et premit hasta. 530
 Ut tandem ante oculos evasit et ora parentum,
 Concidit, ac multo vitam cum sanguine fudit.
 Hic Priamus, quanquam in media jam morte tenetur,
 Non tamen abstinuit, nec voci iræque pepercit.
 ‘At tibi pro scelere,’ exclamat, ‘pro talibus ausis, 535
 Di, si qua est cælo pietas, quæ talia curet,
 Persolvant grates dignas et præmia reddant
 Debita, qui nati coram me cernere letum
 Fecisti et patrios fœdasti funere vultus.
 At non ille, satum quo te mentiris, Achilles 540
 Talis in hoste fuit Priamo; sed jura fidemque
 Supplicis erubuit, corpusque exsangue sepulcro
 Reddidit Hectoreum, meque in mea regna remisit.’
 Sic fatus senior, telumque imbellè sine ictu
 Conjecit, rauco quod protinus ære repulsum 545
 Et summo clipei nequidquam umbone pependit.
 Cui Pyrrhus: ‘Referes ergo hæc et nuntius ibis

Pelidæ genitori : illi mea tristia facta
 Degeneremque Neoptolemum narrare memento.
 Nunc morere.' Hoc dicens altaria ad ipsa trementem 550
 Traxit et in multo lapsantem sanguine nati,
 Implicuitque comam læva, dextraque coruscum
 Extulit ac lateri capulo tenus abdidit ensem.
 Hæc finis Priami fatorum ; hic exitus illum
 Sorte tulit, Trojam incensam et prolapsa videntem 555
 Pergama, tot quondam populis terrisque superbum
 Regnatorem Asiæ. Jacet ingens litore truncus,
 Avulsumque humeris caput, et sine nomine corpus.
 " At me tum primum sævus circumstetit horror :
 Obstupui ; subiit cari genitoris imago, 560
 Ut regem æquævum crudeli vulnere vidi
 Vitam exhalantem ; subiit deserta Creüsa
 Et direpta domus et parvi casus Iuli.
 Respicio et quæ sit me circum copia lustro.
 Deseruere omnes defessi ; et corpora saltu 565
 Ad terram misere aut ignibus ægra dedere.
 " Jamque adeo super unus eram ; quum limina Vestæ
 Servantem et tacitam secreta in sede latentem
 Tyndarida aspicio ; dant clara incendia lucem
 Erranti passimque oculos per cuncta ferenti. 570
 Illa sibi infestos eversa ob Pergama Teucros
 Et pœnas Danaum et deserti conjugis iras
 Præmetuens, Trojæ et patriæ communis Erinys,
 Abdiderat sese atque aris invisa sedebat.
 Exarsere ignes animo ; subit ira cadentem 575
 Ulcisci patriam et sceleratas sumere pœnas :
 Scilicet hæc Spartam incolumis patriasque Mycenæ
 Aspiciet, partoque ibit regina triumpho ?
 Conjugiumque domumque, patres natosque videbit,
 Iliadum turba et Phrygiis comitata ministris ? 580
 Occiderit ferro Priamus ? Troja arserit igni ?
 Dardanum toties sudarit sanguine litus ?
 Non ita. Namque etsi nullum memorabile nomen
 Femineæ in pœna est nec habet victoria laudem,
 Exstinxisse nefas tamen et sumsisse merentis 585
 Laudabor pœnas, animumque explesse juvabit
 Ultricis flammæ et cineres satiassæ meorum.

Talia jactabam et furiata mente ferebar ; Quum mihi se, non ante oculis tam clara, videndam Obtulit et pura per noctem in luce refulsit	590
Alma parens, confessa deam, qualisque videri Coelicolis et quanta solet ; dextraque prehensum Continuit roseoque hæc insuper addidit ore : 'Nate, quis indomitas tantus dolor excitat iras ? Quid furis ? aut quonam nostri tibi cura recessit ?	595
Non prius aspicias, ubi fessum ætate parentem Liqueris Anchisen ? superet conjuxne Creüsa Ascaniusque puer ? quos omnes undique Graiæ Circum errant acies, et, ni mea cura resistat, Jam flammæ tulerint, inimicus et hauserit ensis.	600
Non tibi Tyndaridis facies invisa Lacænæ, Culpatusve Paris ; divum inclementia, divum, Has evertit opes sternitque a culmine Trojam. Aspice : namque omnem, quæ nunc obducta tuenti Mortales hebetat visus tibi et humida circum	605
Caligat, nubem eripiam : tu ne qua parentis Jussa time, neu præceptis parere recusa. Hic, ubi disjectas moles avulsaque saxis Saxa vides mixtoque undantem pulvere fumum, Neptunus muros magnoque emota tridenti	610
Fundamenta quatit, totamque a sedibus urbem Eruit : hic Juno Scæas sævissima portas Prima tenet, sociumque furens a navibus agmen Ferro accincta vocat.	
Jam summos arces Tritonia, respice, Pallas Insedit, nimbo effulgens et Gorgone sæva. Ipse Pater Danais animos viresque secundas Sufficit, ipse deos in Dardana suscitât arma. Eripe, nate, fugam, finemque impone labori.	615
Nusquam abero, et tutum patrio te limine sistam.' Dixerat ; et spissis noctis se condidit umbris. Apparent diræ facies inimicaque Trojæ Numina magna deum.	620
"Tum vero omne mihi visum considerare in ignes Ilium, et ex imo verti Neptunia Troja ; Ac veluti summis antiquam in montibus ornum Quum ferro accisam crebrisque bipennibus instant	625

Eruere agricolæ certatim ; illa usque minatur,
Et tremefacta comam concusso vertice nutat,
 Vulneribus donec paulatim evicta supremum 630
 Congemuit traxitque jugis avulsa ruinam.
 Descendo, ac ducente deo flammam inter et hostes
 Expedior ; dant tela locum, flammæque recedunt.
 “ Atque ubi jam patriæ perventum ad limina sedis
 Antiquasque domos, genitor, quem tollere in altos 635
 Optabam primum montes primumque petebam,
 Abnegat excisa vitam producere Troja
 Exsiliūque pati. ‘ Vos o, quibus integer ævi
 Sanguis,’ ait, ‘ solidæque suo stant robore vires,
 Vos agitate fugam. 640
 Me si coelicolæ voluissent ducere vitam,
 Has mihi servassent sedes. Satis una superque
 Vidimus excidia et captæ superavimus urbi.
 Sic o, sic positum affati discedite corpus.
 Ipse manu mortem inveniam : miserebitur hostis 645
 Exuviasque petet. Facilis jactura sepulcri.
 Jam pridem invisus divis et inutilis annos
 Demoror, ex quo me divum pater atque hominum rex
 Fulminis afflavit ventis et contigit igni.’
 Talia perstabat memorans, fixusque manebat. 650
 Nos contra effusi lacrimis, conjuxque Creusa
 Ascaniusque omnisque domus, ne vertere secum
 Cuncta pater fatoque urgenti incumbere vellet.
 Abnegat, inceptoque et sedibus hæret in isdem.
 Rursus in arma feror, mortemque miserrimus opto. 655
 Nam quod consilium aut quæ jam fortuna dabatur ?
 ‘ Mene efferre pedem, genitor, te posse relicto
 Sperasti ? tantumque nefas patrio excidit ore ?
 Si nihil ex tanta superis placet urbe relinqui,
 Et sedet hoc animo, perituræque addere Trojæ 660
 Teque tuosque juvat, patet isti janua leto ;
 Jamque aderit multo Priami de sanguine Pyrrhus,
 Natum ante ora patris, patrem qui obtruncat ad aras.
 Hoc erat, alma parens, quod me per tela, per ignes
 Eripis, ut mediis hostem in penetralibus, utque 665
 Ascanium patremque meum juxtaque Creüsam
 A lterum in alterius mactatos sanguine cernam ?

Arma, viri, ferte arma: vocat lux ultima victos.

Reddite me Danaïs; sinite instaurata revisam

Prœlia. Nunquam omnes hodie moriemur inulti.'

670

"Hinc ferro accingor rursus, clipeoque sinistram
Insertabam aptans, meque extra tecta ferebam.

Ecce autem complexa pedes in limine conjux

Hærebat, parvumque patri tendebat Iulum:

'Si periturus abis, et nos rape in omnia tecum;

675

Sin aliquam expertus sumtis spem ponis in armis,

Hanc primum tutare domum. Cui parvus Iulus,
Cui pater et conjux quondam tua dicta relinquor?'

"Talia vociferans gemitu tectum omne replebat;

Quum subitum dictuque oritur mirabile monstrum.

680

Namque manus inter mæstorumque ora parentum

Ecce levis summo de vertice visus Iuli

Fundere lumen apex, tactuque innoxia molles

Lambere flamma comas et circum tempora pasci.

Nos pavidi trepidare metu, crinemque flagrantem

685

Excutare et sanctos restinguere fontibus ignea.

At pater Anchises oculos ad sidera lætus

Extalit, et cœlo palmas cum voce tetendit:

'Jupiter omnipotens, precibus si flecteris ullis,

Aspice nos; hoc tantum; et, si pietate meremur,

690

Da deinde auxilium, pater, atque hæc omnia firma.'

"Vix ea fatus erat senior, subitoque fragore

Intonuit lævum, et de cœlo lapsa per umbras

Stella facem ducens multa cum luce cucurrit.

Illam, summa super labentem culmina tecti

695

Cernimus Idæa claram se condere silva

Signantemque vias; tum longo limite sulcus

Dat lucem, et late circum loca sulfure fumant.

Hic vero victus genitor se tollit ad auras,

Affaturque deos et sanctum sidus adorat.

700

'Jam jam nulla mora est; sequor, et qua ducitis, adsum.

Di patrii, servate domum, servate nepotem!

Vestrum hoc augurium, vestroque in numine Troja est.

Cedo equidem, nec, nate, tibi comes ire recuso.'

Dixerat ille; et jam per mœnia clarior ignis

705

Auditur, propiusque æstus incendia volvunt.

'Ergo age, care pater, cervici imponere nostræ;

Ipse subibo humeris, nec me labor iste gravabit;
 Quo res cumque cadent, unum et commune periculum,
 Una salus ambobus erit. Mihi parvus Iulus 710
 Sit comes, et longe servet vestigia conjux.
 Vos, famuli, quæ dicam, animis advertite vestris.
 Est urbe egressis tumulus templumque vetustum
 Desertæ Cereris, juxtaque antiqua cupressus,
 Religione patrum multos servata per annos: 715
 Hanc ex diverso sedem veniemus in unam.
 Tu, genitor, cape sacra manu patriosque penates:
 Me, bello e tanto digressum et cæde recenti,
 Attrectare nefas, donec me flumino vivo
 Abluero.' 720
 Hæc fatus latos humeros subjectaque colla
 Veste super fulvique insternor pelle leonis,
 Succedoque oneri. Dextræ se parvus Iulus
 Implicuit, sequiturque patrem non passibus æquis:
 Pone subit conjux: ferimur per opaca locorum: 725
 Et me, quem dudum non ulla injecta movebant
 Tela, neque adverso glomerati ex agmine Graii,
 Nunc omnes terrent auræ, sonus excitat omnis
 Suspensum et pariter comitique onerique timentem.
 Jamque propinquabam portis, omnemque videbar 730
 Evasisse viam; subito quum creber ad aures
 Visus adesse pedum sonitus, genitorque per umbram
 Prospiciens, 'Nate,' exclamat, 'fuge, nate; propinquant;
 Ardentes clipeos atque æra micantia cerno.'
 Hic mihi nescio quod trepido male numen amicum 735
 Confusam eripuit mentem. Namque avia cursu
 Dum sequor, et nota excedo regione viarum,
 Heu! misero conjux fatone erepta Creüsa
 Substitit, erravitne via, seu lassa resedit,
 Incertum; nec post oculis est reddita nostris. 740
 Nec prius amissam respexi animumve reflexi,
 Quam tumulum antiquæ Cereris sedemque sacratam
 Venimus: hic demum collectis omnibus una
 Defuit; et comites natumque virumque fefellit.
 Quem non incusavi amens hominumque deorumque? 745
 Aut quid in eversa vidi crudelius urbe?
 Ascanium Anchisenque patrem Teucrosque penates

Commendo sociis, et curva valle recondo ;
 Ipse urbem repeto, et cingor fulgentibus armis.
 Stat casus renovare omnes, omnemque reverti 750
 Per Trojam, et rursus caput objectare periclis.
 Principio muros obscuraque limina portæ,
 Qua gressum extuleram, repeto ; et vestigia retro
 Observata sequor per noctem et lumine lustro.
 Horror ubique animos, simul ipsa silentia terrent. 755
 Inde domum, si forte pedem, si forte tulisset,
 Me refero. Irruerant Danaï, et tectum omne tenebant.
 Ilicet ignis edax summa ad fastigia vento
 Volvitur ; exsuperant flammæ ; furit æstus ad auras.
 Procedo et Priami sedes arcemque reviso. 760
 Et jam porticibus vacuis Junonis asylo
 Custodes lecti Phœnix et dirus Ulixes
 Prædam asservabant. Huc undique Troïa gaza
 Incensis erepta adytis, mensæque deorum
 Crateresque auro solidi, captivæque vestis 765
 Congeritur. Pueri et pavidæ longo ordine matres
 Stant circum.
 Ausus quin etiam voces jactare per umbram
 Implevi clamore vias, mæstusque Cræisam
 Nequidquam ingeminans iterumque iterumque vocavi. 770
 Quærenti et tectis urbis sine fine furenti
 Infelix simulacrum atque ipsius umbra Cræisæ
 Visa mihi ante oculos et nota major imago.
 Obstupui, steteruntque comæ, et vox faucibus hæsit.
 Tum sic affari et curas his demere dictis : 775
 ‘ Quid tantum insano juvat indulgere dolori,
 O dulcis conjux ? non hæc sine numine divum
 Eveniunt : nec te comitem portare Cræisam
 Fas, aut ille sinit superi regnator Olympi.
 Longa tibi exsilia, et vastum maris æquor arandum. 780
 Et terram Hesperiam venies, ubi Lydius arva
 Inter opima virum leni fluit agmine Thybris :
 Illic res lætæ, regnumque, et regia conjux
 Parta tibi ; lacrimas dilectæ pelle Cræisæ.
 Non ego Myrmidonum sedes Dolopumve superbas 785
 Aspiciam, aut Graiis servitum matribus ibo,
 Dardanis et divæ Veneris nurus :

Sed me magna deum genetrix his detinet oris.
 Jamque vale, et nati serva communis amorem.
 Hæc ubi dicta dedit, lacrimantem et multa volentem 790
 Dicere deseruit, tenuesque recessit in auras.
 Ter conatus ibi collo dare brachia circum;
 Ter frustra comprehensa manus effugit imago,
 Par levibus ventis volucrique simillima somno.
 Sic demum socios consumpta nocte reviso. 795
 "Atque hic ingentem comitum affluxisse novorum
 Invenio admirans numerum, matresque virosque,
 Collectam exsilio pubem, miserabile vulgus.
 Undique convenere, animis opibusque parati,
 In quascumque velim pelago deducere terras. 800
 Jamque jugis summæ surgebat Lucifer Idæ
 Ducebatque diem; Danaïque obsessa tenebant
 Limina portarum, nec spes opis ulla dabatur
 Cessi, et sublato montes genitore petivi."

P. VIRGILII MARONIS

Æ N E I D O S

LIBER TERTIUS.

“POSTQUAM res Asiæ Priamique evertere gentem
Immeritam visum superis, ceciditque superbum
Ilium et omnis humo fumat Neptunia Troja;
Diversa exsilia et desertas quærere terras
Auguriis agimur divum, classemque sub ipsa 5
Antandro et Phrygiæ molimur montibus Idæ,
Incerti quo fata ferant, ubi sistere detur;
Contrahimusque viros. Vix prima inceperat æstas,
Et pater Anchises dare fatis vela jubebat;
Litora quum patriæ lacrimans portusque relinquo 10
Et campos, ubi Troja fuit. Feror exsul in altum
Cum sociis natoque penatibus et magnis dis.
“Terra procul vastis colitur Mavortia campis,
Thraces arant, acri quondam regnata Lycurgo;
Hospitium antiquum Trojæ, sociique penates, 15
Dum fortuna fuit. Feror huc, et litore curvo
Mœnia prima loco, fatis ingressus iniquis;
Æneadasque meo nomen de nomine fingo.
“Sacra Dionææ matri divisque ferebam 20
Auspiciis cœptorum operum; superoque nitentem
Cœlicolum regi mactabam in litore taurum.
Forte fuit juxta tumulus, quo cornea summo
Virgulta et densis hastilibus horrida myrtus.
Accessi, viridemque ab humo convellere silvam
Conatus, ramis tegerem ut frondentibus aras, 25
Horrendum et dictu video mirabile monstrum.
Nam quæ prima solo ruptis radicibus arbor

Vellitur, huic atro liquuntur sanguine guttæ
 Et terram tabo maculant. Mihi frigidus horror
 Membra quatit, gelidusque coit formidine sanguis. 30
 Rursus et alterius lentum convellere vimen
 Insequor et causas penitus tentare latentes;
 Ater et alterius sequitur de cortice sanguis.
 Multa movens animo Nymphas venerabar agrestes
 Gradivumque patrem, Geticis qui præsidet arvis, 35
 Rite secundarent visus omenque levarent.
 Tertia sed postquam majore hastilia nisu
 Aggredior genibusque adversæ obluctor arenæ—
 Eloquar, an sileam?—gemitus lacrimabilis imo
 Auditur tumulo, et vox reddita fertur ad aures: 40
 ‘Quid miserum, Ænea, laceras? jam parce sepulto;
 Parce pias scelerare manus. Non me tibi Troja
 Externum tulit, aut cruor hic de stipite manat.
 Heu! fuge crudeles terras, fuge litus avarum.
 Nam Polydorus ego. Hic confixum ferrea textit 45
 Telorum seges et jaculis increvit acutis.’
 Tum vero ancipiti mentem formidine pressus
 Obstupui, steteruntque comæ et vox faucibus hæsit.
 “Hunc Polydorum auri quondam cum pondere magnò
 Infelix Priamus furtim mandarât alendum 50
 Threicio regi, quum jam diffideret armis
 Dardaniæ, cingique urbem obsidione videret.
 Ille, ut opes fractæ Teucrum, et fortuna recessit,
 Res Agamemnonias victriciaque arma secutus
 Fas omne abrumpit, Polydorum obtruncat, et auro 55
 Vi potitur. Quid non mortalia pectora cogis,
 Auri sacra fames! Postquam pavor ossa reliquit,
 Delectos populi ad procures primumque parentem
 Monstra deum refero, et quæ sit sententia posco.
 Omnibus idem animus scelerata excedere terra, 60
 Linqui pollutum hospitium, et dare classibus austros.
 Ergo instauramus Polydoro funus, et ingens
 Aggeritur tumulo tellus; stant manibus aræ
 Cæruleis mæstæ vittis atraque cupresso,
 Et circum Iliades crinem de more solutæ: 65
 Inferimus tepido spumantia cymbia lacte
 Sanguinis et sacri pateras, animamque sepulcro

Condimus, et magna supremum voce ciemus.

“Inde, ubi prima fides pelago, placataque venti
Dant maria, et lenis crepitans vocat auster in altum, 70
Deducunt socii naves et litera complent.

Provehimur portu, terræque urbesque recedunt.
Sacra mari colitur medio gratissima tellus
Nereïdum matri et Neptuno Ægæo, 75

Quam pius Arcitenens oras et litora circum
Errantem Mycons e celsa Gyaroque revinxit,
Immotamque coli dedit et contemnere ventos.

Huc feror; hæc fessos tuto placidissima portu
Accipit. Egressi veneramur Apollinis urbem.
Rex Anius, rex idem hominum Phœbique sacerdos, 80

Vittis et sacra redimitus tempora lauro
Occurrit; veterem Anchisen agnoscit amicum.

Jungimus hospitio dextras, et tecta subimus.
Templa dei saxo venerabar structa vetusto :
‘Da propriam, Thymbræe, domum! da mœnia fessis 85

Et genus et mansuram urbem! Serva altera Trojæ
Pergama, reliquias Danaum atque immitis Achilli!
Quem sequimur? quove ire jubes? ubi ponere sedes?
Da, pater, augurium, atque animis illabere nostris.’

“Vix ea fatus eram, tremere omnia visa repente, 90
Liminaque laurusque dei, totusque moveri

Mons circum, et mugire adytis cortina reclusis.

Submissi petimus terram, et vox fertur ad aures:
‘Dardanidæ duri, quæ vos a stirpe parentum
Prima tulit tellus, eadem vos ubere læto 95

Accipiet reduces. Antiquam exquirite matrem.

Hic domus Æneæ cunctis dominabitur oris,
Et nati natorum, et qui nascentur ab illis.’

Hæc Phœbus: mixtoque ingens exorta tumultu
Lætitia, et cuncti, quæ sint ea mœnia, quærunt; 100
Quo Phœbus vocet errantes, jubeatque reverti.

Tum genitor, veterum volvens monumenta virorum,
‘Audite, o procures,’ ait, ‘et spes discite vestras.

Creta Jovis magni medio jacet insula ponto,
Mons Idæus ubi et gentis cunabula nostræ: 105

Centum urbes habitant magnas, uberrima regna.
Maximus unde pater, si rite audita recordor,

Teucus Rhœteas primum est advectus ad oras,
 Optavitque locum regno. Nondum Ilium et arces
 Pergameæ steterant; habitabant vallibus imis. 110
 Hinc mater cultrix Cybelæ Corybantiæque æra
 Idæumque nemus; hinc fida silentia sacris,
 Et juncti currum dominæ subiere leones.
 Ergo agite, et divum ducunt qua jussa, sequamur:
 Placemus ventos et Gnosis regna petamus. 115
 Nec longo distant cursu; modo Jupiter adsit,
 Tertia lux classem Cretæis sistet in oris.
 Sic fatus meritos aris mactavit honores,
 Taurum Neptuno, taurum tibi, pulcher Apollo,
 Nigram Hiemi pecudem, Zephyris felicibus albam. 120
 “Fama volat, pulsum regnis cecidisse paternis
 Idomeneæ ducem, desertaque litora Cretæ;
 Hoste vacare domos, sedesque adstare relictas.
 Linquimus Ortygiæ portus, pelagoque volamus,
 Bacchatamque jugis Naxon viridemque Donusam, 125
 Olearon niveamque Paron sparsasque per æquor
 Cycladas et crebris legimus freta concita terris.
 Nauticus exoritur vario certamine clamor;
 Hortantur socii, Cretam proavosque petamus.
 Prosequitur surgens a puppi ventus euntes, 130
 Et tandem antiquis Curetum allabimur oris.
 Ergo avidus muros optatæ molior urbis,
 Pergameamque voco, et lætam cognomine gentem
 Hortor amare focos arcemque attollere tectis.
 Jamque fere sicco subductæ litore puppes; 135
 Connubiis arvisque novis operata juvenus;
 Jura domosque dabam; subito quum tabida membris,
 Corrupto cœli tractu, miserandaque venit
 Arboribusque satisque lues et letifer annus.
 Linquebant dulces animas, aut ægra trahebant 140
 Corpora; tum steriles exurere Sirius agros;
 Arebant herbæ, et victum seges ægra negabat.
 Rursus ad oraclum Ortygiæ Phœbumque remenso
 Hortatur pater ire mari, veniamque precari:
 Quam fessis finem rebus ferat, unde laborum 145
 Tentare auxilium jubeat, quo vertere cursus.

“Nox erat, et terris animalia somnus habebat:

Effigies sacræ divum Phrygiique penates,
 Quos mecum a Troja mediisque ex ignibus urbis
 Extuleram, visi ante oculos adstare jacentis 150
 In somnis, multo manifesti lumine, qua se
 Plena per insertas fundebat luna fenestras;
 Tum sic affari et curas his demere dictis:
 ‘Quod tibi delato Ortygiam dicturus Apollo est,
 Hic canit, et tua nos en ultro ad limina mittit. 155
 Nos te, Dardania incensa, tuaque arma secuti,
 Nos tumidum sub te permensi classibus æquor,
 Idem venturos tollemus in astra nepotes,
 Imperiumque urbi dabimus. Tu mœnia magnis
 Magna para, longumque fugæ ne linque laborem. 160
 Mutandæ sedes. Non hæc tibi litora suasit
 Delius aut Cretæ jussit considerare Apollo.
 Est locus, Hesperiam Graii cognomine dicunt,
 Terra antiqua, potens armis atque ubere glebæ;
 Cœnotri coluere viri; nunc fama minores 165
 Italiam dixisse ducis de nomine gentem.
 Hæ nobis propriæ sedes; hinc Dardanus ortus
 Iasiusque pater, genus a quo principe nostrum.
 Surge age, et hæc lætus longævo dicta parenti
 Haud dubitanda refer: Corythum terrasque requirat 170
 Ausonias. Dictæa negat tibi Jupiter arva.’
 Talibus attonitus visis ac voce deorum,—
 Nec sopor illud erat; sed coram agnoscere vultus
 Velatasque comas præsentiaque ora videbar;
 Tum gelidus toto manabat corpore sudor— 175
 Corripio e stratis corpus, tendoque supinas
 Ad cœlum cum voce manus, et munera libo
 Intemerata focis. Perfecto lætus honore
 Anchisen facio certum, remque ordine pando.
 Agnovit prolem ambiguam geminosque parentes, 180
 Seque novo veterum deceptum errore locorum.
 Tum memorat: ‘Nate, Iliacis exercite fatis,
 Sola mihi tales casus Cassandra canebat.
 Nunc repeto, hæc generi portendere debita nostro,
 Et sæpe Hesperiam, sæpe Itala regna vocare. 185
 Sed quis ad Hesperiae venturos litora Teucros
 Crederet? aut quem tum vates Cassandra moveret?

Cedamus Phœbo, et moniti meliora sequamur.'

Sic ait: et cuncti dicto paremus ovantes.

Hanc quoque deserimus sedem, paucisque relictis 190

Vela damus, vastumque cava trabe currimus æquor.

"Postquam altum tenuere rates, nec jam amplius ullæ

Apparent terræ, cælum undique et undique pontus,

Tum mihi cæruleus supra caput adstitit imber

Noctem hiememque ferens, et inhorruit unda tenebris. 195

Continuo venti volvunt mare, magnaue surgunt

Æquora; dispersi jactamur gurgite vasto.

Involvere diem nimbi, et nox humida cælum

Abstulit; ingeminant abruptis nubibus ignes.

Excitimur cursu et cæcis erramus in undis. 200

Ipse diem noctemque negat discernere cœlo

Nec meminisse viæ media Palinurus in unda.

Tres adeo incertos cæca caligine soles

Erramus pelago, totidem sine sidere noctes.

Quarto terra die primum æ attollere tandem 205

Visa, aperire procul montes, ac volvere fumum.

Vela cadunt; remis insurgimus; haud mora, nautæ

Adnixa torquent spumas et cærula verrunt.

Servatum ex undis Strophadum me litora primum

Accipiunt. Strophades Graio stant nomine dictæ 210

Insulæ Ionio in magno, quas dira Celæno

Harpyiæque colunt aliæ, Phineïa postquam

Clausula domus, mensasque metu liquere priores.

Tristius haud illis monstrum, nec sævior ulla

Pestis et ira deum Stygiis sese extulit undis. 215

Virginei volucrum vultus, fœdissima ventris

Proluvies, uncæque manus, et pallida semper

Ora fame.

"Huc ubi delati portus intravimus, ecce

Læta boum passim campis armenta videmus 220

Caprigenumque pecus nullo custode per herbas.

Irruimus ferro, et divos ipsumque vocamus

In partem prædamque Jovem: Tum litore curvo

Exstruimusque toros dapibusque epulamur opimis.

At subitæ horrifico lapsu de montibus adsunt 225

Harpyiæ et magnis quatiant clangoribus alas,

Diripiuntque dapes contactuque omnia fœdant

- Immundo ; tum vox tetrum dira inter odorem.
 Rursum in secessu longo sub rupe cavata,
 Arboribus clausi circum atque horrentibus umbris, 230
 Instruimus mensas arisque reponimus ignem :
 Rursum ex diverso cœli cæcisque latebris
 Turba sonans prædam pedibus circumvolat uncis
 Polluit ore dapes. Sociis tunc, arma capessant,
 Edico, et dira bellum cum gente gerendum. 235
 Haud secus ac jussi faciunt, tectosque per herbam
 Disponunt enses et scuta latentia condunt.
 Ergo ubi delapsæ sonitum per curva dedere
 Litora, dat signum specula Misenus ab alta
 Ære cavo. Invadunt socii, et nova prælia tentant, 240
 Obscenæ pelagi ferro fœdare volucres.
 Sed neque vim plumis ullam nec vulnera tergo
 Accipiunt, celerique fuga sub sidera lapsæ
 Semiesam prædam et vestigia fœda relinquunt.
 Una in præcelsa concedit rupe Celæno, 245
 Infelix vates, rumpitque hanc pectore vocem :
 ‘ Bellum etiam pro cæde boum stratisque juvenis,
 Laomedontiadæ, bellumne inferre paratis,
 Et patrio Harpyias insontes pellere regno ?
 Accipite ergo animis atque hæc mea figite dicta : 250
 Quæ Phœbo pater omnipotens, mihi Phœbus Apollo
 Prædixit, vobis Furiarum ego maxima pando.
 Italiam cursu petitis ; ventisque vocatis
 Ibitis Italiam, portusque intrare licebit.
 Sed non ante datam cingetis mœnibus urbem, 255
 Quam vos dira fames nostræque injuria cædis
 Ambesas subigat malis absumere mensas.’
 “ Dixit, et in silvam pennis ablata refugit.
 At sociis subita gelidus formidine sanguis
 Deriguit ; cecidere animi, nec jam amplius armis, 260
 Sed votis precibusque jubent exposcere pacem,
 Sive deæ, seu sint diræ obscenæque volucres.
 Et pater Anchises passis de litore palmis
 Numina magna vocat, meritosque indicit honores :
 ‘ Di, prohibete minas ! di, talem avertite casum, 265
 Et placidi servate pios !’ Tum litore funem
 Deripere excussosque jubet laxare rudentes.

Tendunt vela noti : ferimur spumantibus undis,
 Qua cursum ventusque gubernatorque vocabat. 270
 Jam medio apparet fluctu nemorosa Zacynthos
 Dulichiumque Sameque et Neritos ardua saxis.
 Effugimus scopulos Ithacæ, Laërtia regna,
 Et terram altricem sævi exsecramur Ulixi.
 Mox et Leucataë nimbosa cacumina montis
 Et formidatus nautis aperitur Apollo. 275
 Hunc petimus fessi, et parvæ succedimus urbi :
 Ancora de prora jacitur, stant litore puppes.
 “Ergo insperata tandem tellure potiti
 Lustramurque Jovi, votisque incendimus aras;
 Actiaque Iliacis celebramus litora ludis. 280
 Exercent patrias oleo labentæ palæstras
 Nudati socii : juvat evasisse tot urbes
 Argolicas mediosque fugam tenuisse per hostes.
 Interea magnum sol circumvolvitur annum,
 Et glacialis hiems aquilonibus asperat undas; 285
 Ære cavo clipeum, magni gestamen Abantis,
 Postibus adversis figo, et rem carmine signo :
 ÆNEAS HÆC DE DANAIS VICTORIBUS ARMA.
 Linquere tum portus jubeo et considerare transtris.
 Certatim socii feriunt mare et æquora verrunt. 290
 Protenus aërias Phæacum abscondimus arces,
 Litoraque Epiri legimus, portuque subimus
 Chaonio, et celsam Buthroti accedimus urbem.
 “Hic incredibilis rerum fama occupat aures,
 Priamidem Helenum Graias regnare per urbes, 295
 Conjugio Æacidæ Pyrrhi sceptrisque potitum,
 Et patrio Andromachen iterum cessisse marito.
 Obstupui, miroque incensum pectus amore
 Compellare virum et casus cognoscere tantos.
 Progredior portu, classes et litora linquens ; 300
 Sollemnes quum forte dapes et tristia dona
 Ante urbem in luco falsi Simoëntis ad undam
 Libabat cineri Andromache, manesque vocabat
 Hectoreum ad tumulum, viridi quem cespite inanem
 Et geminas, causam lacrimis, sacraverat aras. 305
 Ut me conspexit venientem et Troia circum
 Arma amens vidit, magnis exterrita monstria

Deriguit visu in medio ; calor ossa reliquit ;
 Labitur, et longo vix tandem tempore fatur :
 ‘ Verane te facies, verus mihi nuntius affers, 310
 Nate dea ? vivisne ? aut si lux alma recessit,
 Hector ubi est ? ’ dixit, lacrimasque effudit et omnem
 Implevit clamore locum. Vix pauca furenti
 Subjicio et raris turbatus vocibus hisco :
 ‘ Vivo equidem, vitamque extrema per omnia duco. 315
 Ne dubita : nam vera vides.
 Hec ! quis te casus dejectam conjuge tanto
 Excipit ? aut quæ digna satis fortuna revisit ?
 Hectoris Andromache Pyrrhin’ connubia servas ?’
 Dejecit vultum et demissa voce locuta est : 320
 ‘ O felix una ante alias Priameïa virgo,
 Hostilem ad tumulum Trojæ sub mœnibus altis
 Jussa mori, quæ sortitus non pertulit ullos,
 Nec victoris heri tetigit captiva cubile !
 Nos, patria incensa, diversa per æquora vectæ, 325
 Stirpis Achilleæ fastus juvenemque superbum,
 Servitio enixæ, tulimus ; qui deinde, secutus
 Ledaëam Hermionen Lacedæmoniosque hymenæos,
 Me famulo famulamque Heleno transmisit habendam.
 Ast illum, ereptæ magno inflammatus amore 330
 Conjugis et scelerum Furiis agitatus Orestes
 Excipit incautum, patriasque obtruncat ad aras.
 Morte Neoptolemi regnorum reddita cessit
 Pars Heleno, qui Chaonios cognomine campos
 Chaoniamque omnem Trojano a Chaone dixit, 335
 Pergamaque Iliacamque jugis hanc addidit arcem.
 Sed tibi qui cursum venti, quæ fata dedere ?
 Aut quisnam ignarum nostris deus appulit oris ?
 Quid puer Ascanius ? Superatne ? et vescitur aura
 Quæ tibi jam Troja— 340
 Ecqua tamen puero est amissæ cura parentis ?
 Ecquid in antiquam virtutem animosque viriles
 Et pater Æneas et avunculus excitat Hector ?’
 “ Talia fundebat lacrimans longosque ciebat
 Incassum fletus ; quum sese a mœnibus heros 345
 Priamides multis Helenus comitantibus affert,
 Agnoscitque suos, letusque ad limina ducit,

Et multum lacrimas verba inter singula fundit,
 Procedo, et parvam Trojam simulataque magnis
 Pergama et arentem Xanthi cognomine rivum 350
 Agnosco, Scææque amplector limina portæ.
 Nec non et Teuceri socia simul urbe fruuntur:
 Illos porticibus rex accipiebat in amplis;
 Aulæi in medio libabant pocula Bacchi,
 Impositis auro dapibus, paterasque tenebant. 355
 “Jamque dies alterque dies processit, et auræ
 Vela vocant, tumidoque inflatur carbasus austro.
 His vatem aggredior dictis ac talia quæso:
 ‘Trojugena, interpretes divum, qui numina Phœbi,
 Qui tripodas, Clarii laurus, qui sidera sentis 360
 Et volucrum linguas et præpetis omina pennæ,
 Fare age—namque omnem cursum mihi prospera dixit
 Religio, et cuncti suaserunt numine divi
 Italiam petere et terras tentare repostas;
 Sola novum dictuque nefas Harpyia Celæno 365
 Prodigium canit, et tristes denuntiat iras
 Obscœnamque famem—quæ prima pericula vito?
 Quidque sequens tantos possim superare labores?’
 Hic Helenus, cæsis primum de more juvencis,
 Exorat pacem divum, vittasque resolvit 370
 Sacrati capitis, meque ad tua limina, Phœbe,
 Ipse manu multo suspensum numine ducit;
 Atque hæc deinde canit divino ex ore sacerdos:
 ‘Nate dea,—nam te majoribus ire per altum
 Auspiciis manifesta fides; sic fata deum rex 375
 Sortitur, volvitque vices; is vertitur ordo—
 Pauca tibi e multis, quo tutior hospita lustres
 Æquora et Ausonio possis considerare portu,
 Expediam dictis; prohibent nam cetera Parcæ
 Scire Helenum farique vetat Saturnia Juno. 380
 Principio Italiam, quam tu jam rere propinquam,
 Vicinosque, ignare, paras invadere portus,
 Longa procul longis via dividit invia terris.
 Ante et Trinacria lentandus remus in unda,
 Et salis Ausonii lustrandum navibus æquor 385
 Infernique lacus Æææque insula Circæ,
 Quam tuta possis urbem componere terra

Signa tibi dicam; tu condita mente teneto:
 Quum tibi sollicito secreti ad fluminis undam
 Litoreis ingens inventa sub ilicibus sus, 390
 Triginta capitum fetus enixa, jacebit,
 Alba, solo recubans, albi circum ubera nati:
 Is locus urbis erit, requies ea certa laborum.
 Nec tu mensarum morsus horresce futuros;
 Fata viam invenient, aderitque vocatus Apollo. 395
 Has autem terras Italique hanc litoris oram,
 Proxima quæ nostri perfunditur æquoris æstu,
 Effuge: cuncta malis habitantur mœnia Graiis.
 Hic et Narycii posuerunt mœnia Locri,
 Et Sallentinos obsedit milite campos 400
 Lyctius Idomeneus; hic illa ducis Melibœi
 Parva Philoctetæ subnixa Petelia muro.
 Quin, ubi transmissæ steterint trans æquora classes,
 Et positis aris jam vota in litore solves,
 Purpureo velare comas adopertus amictu, 405
 Ne qua inter sanctos ignes in honore deorum
 Hostilis facies occurrat et omina turbet.
 Hunc socii morem sacrorum, hunc ipse teneto;
 Hac casti maneant in religione nepotes.
 Ast, ubi digressum Siculæ te admoverit oræ 410
 Ventus, et angusti rarescent claustra Pelori,
 Læva tibi tellus et longo læva petantur
 Æquora circuitu; dextrum fuge litus et undas.
 Hæc loca vi quondam et vasta convulsa ruina
 Tantum ævi longinqua valet mutare vetustas! 415
 Dissiluisse ferunt, quum protinus utraque tellus
 Una foret; venit medio vi pontus et undis
 Hesperium Siculo latus abscidit, arvaque et urbes
 Litore diductas angusto interluit æstu.
 Dextrum Scylla latus, lævum implacata Charybdis 420
 Obsidet, atque imo barathri ter gurgite vastos
 Sorbet in abruptum fluctus, rursusque sub auras
 Erigit alternos et sidera verberat unda.
 At Scyllam cæcis cohibet spelunca latebris,
 Ora exsertantem et naves in saxa trahentem. 425
 Prima hominis facies et pulchro pectore virgo
 Pube tenus; postrema immani corpore pistris,

Delphinum caudas utero commissa luporum.
 Præstat Trinacrii metas lustrare Pachyni
 Cessantem, longos et circumflectere cursus, 430
 Quam semel informem vasto vidisse sub antro
 Scyllam et cæruleis canibus resonantia saxa.
 Præterea, si qua est Heleno prudentia, vati
 Si qua fides, animum si veris implet Apollo,
 Unum illud tibi, nate dea, proque omnibus unum 435
 Prædicam et repetens iterumque iterumque monebo :
 Junonis magnæ primum prece numen adora ;
 Junoni cane vota libens dominamque potentem
 Supplicibus supera donis : sic denique victor
 Trinacria fines Italos mittere relicta. 440
 Hue ubi delatus Cumæam acçesseris urbem
 Divinosque lacus et Avena sonantia silvis,
 Insanam vatem aspicias ; quæ rupe sub ima
 Fata canit, foliisque notas et nomina mandat.
 Quæcumque in foliis descripsit carmina virgo, 445
 Digerit in numerum atque antro seclusa relinquit.
 Illa manent immota locis neque ab ordine cedunt.
 Verum eadem, verso tenuis quum cardine ventus
 Impulit et teneras turbavit janua frondes,
 Nunquam deinde cavo volitantia prendere saxo, 450
 Nec revocare situs, aut jungere carmina curat.
 Inconsulti abeunt, sedemque odere Sibyllæ.
 Hic tibi ne qua moræ fuerint dispendia tanti,—
 Quamvis increpitent socii, et vi cursus in altum
 Vela vocet, possisque sinus implere secundos,— 455
 Quin adeas vatem, precibusque oracula poscas.
 Ipsa canat, vocemque volens atque ora resolvat.
 Illa tibi Italiæ populos, venturaque bella,
 Et quo quemque modo fugiasque ferasque laborem,
 Expediet, cursusque dabit venerata secundos. 460
 Hæc sunt, quæ nostra liceat te voce moneri.
 Vade age, et ingentem factis fer ad æthera Trojam.
 “ Quæ postquam vates sic ore effatus amico est,
 Dona dehinc auro gravia sectoque elephanto
 Imperat ad naves ferri, stipatque carinis 465
 Ingens argentum Dodonæosque lebetas,
 Loricam consertam hamis auroque trilicem,

- Et conum insignis galeæ cristasque comantes,
 Arma Neoptolemi. Sunt et sua dona parenti.
 Addit equos, additque duces; 470
 Remigium supplet; socios simul instruit armis.
 "Interea classem velis aptare jubebat
 Anchises, fieret vento mora ne qua ferenti.
 Quem Phœbi interpretis multo compellat honore:
 'Conjugio, Anchisa, Veneris dignate superbo, 475
 Cura deum, bis Pergameis erepte ruinis,
 Ecce tibi Ausoniæ tellus: hanc arripe velis.
 Et tamen hanc pelago præterlabare necesse est:
 Ausoniæ pars illa procul, quam pandit Apollo.
 Vade,' ait, 'o felix nati pietate! quid ultra 480
 Provehor et fando surgentes demoror austros?'
 Nec minus Andromache, digressu mæsta supremo,
 Fert picturatas auri subtemine vestes
 Et Phrygiam Ascanio chlamydem, nec cedit honori,
 Textilibusque onerat donis, ac talia fatur: 485
 'Accipe et hæc, manuum tibi quæ monumenta mearum
 Sint, puer, et longum Andromachæ testentur amorem,
 Conjugis Hectoreæ. Cape dona extrema tuorum,
 O mihi sola mei super Astyanactis imago.
 Sic oculos, sic ille manus, sic ora ferebat; 490
 Et nunc æquali tecum pubesceret ævo.'
 Hos ego digrediens lacrimis affabar obortis:
 'Vivite felices, quibus est fortuna peracta
 Jam sua: nos alia ex aliis in fata vocamur.
 Vobis parta quies; nullum maris æquor arandum, 495
 Arva neque Ausoniæ semper cedentia retro
 Quærenda. Effigiem Xanthi Trojamque videtis,
 Quam vestræ fecere manus, melioribus, opto,
 Auspiciis, et quæ fuerit minus obvia Graiis.
 Si quando Thybrim vicinaque Thybridis arva 500
 Intraro, gentique meæ data mœnia cernam,
 Cognatas urbes olim populosque propinquos
 Epiro, Hesperia,—quibus idem Dardanus auctor
 Atque idem casus,—unam faciemus utramque
 Trojam animis. Maneat nostros ea cura nepotes.' 505
 "Provehimur pelago vicina Ceraunia juxta,
 Unde iter Italiam cursusque brevissimus undis.

Sol ruit interea et montes umbrantur opaci:
 Sternimur optatæ gremio telluris ad undam,
 Sortiti remos, passimque in litore sicco 510
 Corpora curamus; fessos sopor irrigat artus.
 Necdum orbem medium Nox horis acta subibat:
 Haud segnis strato surgit Palinurus et omnes
 Explorat ventos, atque auribus æera captat;
 Sidera cuncta notat tacito labentia cœlo, 515
 Arcturum pluviasque Hyadas geminosque Triones,
 Armatumque auro circumspicit Oriona.
 Postquam cuncta videt cœlo constare sereno,
 Dat clarum e puppi signum: nos castra movemus
 Tentamusque viam et velorum pandimus alas. 520
 Jamque rubescebat stellis Aurora fugatis,
 Quum procul obscuros colles humilemque videmus
 Italiam. Italiam primus conclamat Achates,
 Italiam læto socii clamore salutant.
 Tum pater Anchises magnum cratera corona 525
 Induit implevitque mero, divosque vocavit
 Stans celsa in puppi:
 ‘Di maris et terræ tempestatumque potentes,
 Ferte viam vento facilem et spirate secundi.’
 Crebrescunt optatæ auræ, portusque patescit 530
 Jam propior, templumque apparet in arce Minervæ.
 Vela legunt socii, et proras ad litora torquent.
 Portus ab Euroo fluctu curvatus in arcum;
 Objectæ salsa spumant aspargine cautes:
 Ipse latet; gemino demittunt brachia muro 535
 Turriti scopuli, refugitque ab litore templum.
 Quatuor hic, primum omen, equos in gramine vidi
 Tondentes campum late, candore nivali.
 Et pater Anchises: ‘Bellum, o terra hospita, portas;
 Bello armantur equi; bellum hæc armenta minantur. 540
 Sed tamen idem olim curru succedere sueti
 Quadrupedes, et frena jugo concordia ferre;
 Spes et pacis,’ ait. Tum numina sancta precamur
 Palladis armisonæ, quæ prima accepit ovantes;
 Et capita ante aras Phrygio velamur amictu; 545
 Præceptisque Heleni, dederat quæ maxima, rite
 Junoni Argivæ jussos adolemus honores.

"Haud mora: continuo perfectis ordine votis,
 Cornua velatarum obvertimus antennarum,
 Grajugenumque domos suspectaque linquimus arva. 550
 Hinc sinus Herculei, si vera est fama, Tarenti
 Cernitur. Attollit se diva Lacinia contra,
 Caulonisque arces et navifragum Scylaceum.
 Tum procul e fluctu Trinacria cernitur Ætna,
 Et gemitum ingentem pelagi pulsataque saxa 555
 Audimus longe, fractasque ad litora voces;
 Exsultantque vada, atque æstu miscentur arenæ.
 Et pater Anchises: 'Nimirum hæc illa Charybdis;
 Hos Helenus scopulos, hæc saxa horrenda canebat. 560
 Eripite, o socii, pariterque insurgite remis.'
 Haud minus ac jussi faciunt; primusque rudentem
 Contorsit lævas proram Palinurus ad undas;
 Lævam cuncta cohors remis ventisque petivit.
 Tollimur in cælum curvato gurgite, et idem
 Subducta ad manes imos desedimus unda. 565
 Ter scopuli clamorem inter cava saxa dedere:
 Ter spumam elisam et rorantia vidimus astra.
 Interea fessos ventus cum sole reliquit,
 Ignarique viæ Cyclopum allabimur oris.
 "Portus ab accessu ventorum immotus, et ingens 570
 Ipse; sed horrificis juxta tonat Ætna ruinis,
 Interdumque atram prorumpit ad æthera nubem
 Turbine fumantem piceo et candente favilla,
 Attollitque globos flammarum et sidera lambit: 575
 Interdum scopulos avulsaque viscera montis
 Erigit eructans, liquefactaque saxa sub auras
 Cum gemitu glomerat, fundoque exæstuat imo.
 Fama est, Enceladi semiustum fulmine corpus
 Urgeri mole hac, ingentemque insuper Ætnam
 Impositam ruptis flammam expirare caminis; 580
 Et, fessum quoties mutet latus, intremere omnem
 Murmure Trinacriam, et cælum subtexere fumo.
 Noctem illam tecti silvis immania monstra
 Perferimus, nec, quæ sonitum det causa, videmus.
 Nam neque erant astrorum ignes, nec lucidus æthra 585
 Siderea polus, obscuro sed nubila cælo,
 Et lunam in nimbo nox intempesta tenebat.

“Postera jamque dies primo surgebat Eoo,
 Humentemque Aurora polo dimoverat umbram;
 Quum subito e silvis, macie confecta suprema, 590
 Ignoti nova forma viri miserandaque cultu
 Proccedit, supplexque manus ad litora tendit.
 Respicimus. Dira illuvies immissaque barba,
 Consertum tegumen spinis: at cetera Graius,
 Et quondam patriis ad Trojam missus in armis. 595
 Isque ubi Dardanios habitus et Troia vidit
 Arma procul, paulum aspectu conterritus hæsit,
 Continuitque gradum; mox sese ad litora præceps
 Cum fletu precibusque tulit: ‘Per sidera testor,
 Per superos atque hoc cœli spirabile lumen: 600
 Tollite me, Teuceri; quascumque abducite terras;
 Hoc sat erit. Scio me Danais e classibus unum,
 Et bello Iliacos fateor petiisse penates.
 Pro quo, si sceleris tanta est injuria nostri,
 Spargite me in fluctus vastoque immergite ponto. 605
 Si pereo, hominum manibus periisse juvabit.’
 Dixerat; et genua amplexus genibusque volutans
 Hærebat. Qui sit, fari, quo sanguine cretus,
 Hortamur; quæ deinde agitet fortuna, fateri.
 Ipse pater dextram Anchises, haud multa moratus, 610
 Dat juveni, atque animum præsentî pignore firmat.
 Ille hæc, deposita tandem formidine, fatur:
 “Sum patria ex Ithaca, comes infelicis Ulixi,
 Nomen Achemenides, Trojam genitore Adamasto
 Paupere (mansissetque utinam fortuna!) profectus. 615
 Hic me, dum trepidi crudelia limina linqunt,
 Immemores socii vasto Cyclopi in antro
 Deseruere. Domus sanie dapibusque cruentis,
 Intus opaca, ingens. Ipse arduus, altaque pulsat
 Sidera, (Di, talem terris avertite pestem!) 620
 Nec visu facilis, nec dictu affabilis ulli.
 Visceribus miserorum et sanguine vescitur atro.
 Vidi egomet, duo de numero quum corpora nostro
 Prensa manu magna medio resupinus in antro
 Frangeret ad saxum, sanieque expersa natarent 625
 Limina; vidi,atro quum membra fluentia tabo
 Manderet, et tepidi tremarent sub dentibus artus.

Haud impune quidem ; nec talia passus Ulixes,
 Oblitusve sui est Ithacus discrimine tanto.
 Nam simul expletus dapibus vinoque sepultus 630
 Cervicem inflexam posuit, jacuitque per antrum
 Immensus, saniem eructans ac frusta cruento
 Per somnum commixta mero, nos, magna precati
 Numina sortitique vices, una undique circum
 Fundimur, et telo lumen terebramus acuto 635
 Ingens, quod torva solum sub fronte latebat,
 Argolici clipei aut Phœbeæ lampadis instar,
 Et tandem læti sociorum ulciscimur umbras.
 Sed fugite, o miseri, fugite, atque ab litore funem
 Rumpite. 640
 Nam, qualis quantusque cavo Polyphemus in antro
 Lanigeras claudit pecudes atque ubera pressat,
 Centum alii curva hæc habitant ad litora vulgo
 Infandi Cyclopes et altis montibus errant.
 Tertia jam Lunæ se cornua lumine complent, 645
 Quum vitam in silvis inter deserta ferarum
 Lustra domosque traho, vastosque ab rupe Cyclopas
 Prospicio, sonitumque pedum vocemque tremisco.
 Victum infelicem, baccas lapidosaque corna,
 Dant rami, et vulsis pascunt radicibus herbæ. 650
 Omnia collustrans, hanc primum ad litora classem
 Conspexi venientem. Huic me, quæcumque fuisset,
 Addixi : satis est gentem effugisse nefandam.
 Vos animam hanc potius quocumque absumite leto.
 “ Vix ea fatus erat, summo quum monte videmus 655
 Ipsum inter pecudes vasta se mole moventem
 Pastorem Polyphemum et litora nota petentem,—
 Monstrum horrendum, informe, ingens, cui lumen ademptum.
 Trunca manu pinus regit et vestigia firmat;
 Lanigeræ comitantur oves ; ea sola voluptas 660
 Solamenque mali.
 Postquam altos tetigit fluctus et ad æquora venit,
 Luminis effossi fluidum lavit inde cruorem,
 Dentibus infrendens gemitu ; graditurque per æquor
 Jam medium, necdum fluctus latera ardua tinxit. 665
 Nos procul inde fugam trepidi celerare, recepto
 Supplice sic merito, tacitique incidere funem ;

Verrimus et proni certantibus æquora remis.
 Sensit, et ad sonitum vocis vestigia torsit.
 Verum ubi nulla datur dextra affectare potestas, 670
 Nec potis Ionios fluctus æquare sequendo,
 Clamorem immensum tollit, quo pontus et omnes
 Contremuere undæ, penitusque exterrita tellus
 Italiæ, curvisque immugiit Ætna cavernis.
 At genus e silvis Cyclopum et montibus altis 675
 Excitum ruit ad portus et litora complent.
 Cernimus adstantes nequidquam lumine torvo
 Ætnæos fratres, cœlo capita alta ferentes,
 Concilium horrendum: quales quum vertice celso
 Aëriæ quercus aut coniferæ cyparissi 680
 Constiterunt, silva alta Jovis lucusve Dianæ.
 Præcipites metus acer agit quocumque rudentes
 Excutere, et ventis intendere vela secundis.
 Contra jussa monent Heleni, Scyllam atque Charybdim
 Inter, utramque viam leti discrimine parvo, 685
 Ni teneant cursus; certum est dare lintea retro.
 Ecce autem Boreas angusta ab sede Pelori
 Missus adest. Vivo prætervehor ostia saxo
 Pantagiæ Megarosque sinus Thapsumque jacentem.
 Talia monstrabat relegens errata retrorsum 690
 Litora Achemenides, comes infelicis Ulixi.
 "Sicanio prætenta sinu jacet insula contra
 Plemmyrium undosum; nomen dixere priores
 Ortygiam. Alpheum fama est huc Elidis amnem
 Occultas egisse vias subter mare, qui nunc 695
 Ore, Arethusa, tuo Siculis confunditur undis.
 Jussi numina magna loci veneramur; et inde
 Exsupero præpingue solum stagnantis Helori.
 Hinc altas cautes projectaque saxa Pachyni
 Radimus, et fatis nunquam concessa moveri 700
 Apparet Camarina procul campique Geloi
 Immanisque Gela fluvii cognomine dicta.
 Arduus inde Acragas ostentat maxima longe
 Mœnia, magnanimum quondam generator equorum.
 Teque datis linquo ventis, palmosa Selinus, 705
 Et vada dura lego saxis Lilybeïa cæcis.
 Hinc Drepani me portus et illætabilis ora

Accipit. Hic, Pelagi tot tempestatibus actus,
 Heu! genitorem, omnis curæ casusque levamen,
 Amitto Anchisen: hic me, pater optime, fessum
 Deseris, heu! tantis nequidquam erepte periclis. 710
 Nec vates Helenus, quum multa horrenda moneret,
 Hos mihi prædixit luctus, non dira Celæno.
 Hic labor extremus, longarum hæc meta viarum.
 Hinc me digressum vestris deus appulit oris." 715

Sic pater Æneas intentis omnibus unus
 Fata renarrabat divum, cursusque docebat.
 Conticuit tandem, factoque hic fine quievit.

P. VIRGILII MARONIS

Æ N E I D O S

LIBER QUARTUS.

AT regina gravi jamdudum saucia cura
Vulnus alit venis, et cæco carpitur igni.
Multa viri virtus animo, multusque recursat
Gentis honos; hærent infixi pectore vultus
Verbaque, nec placidam membris dat cura quietem. 5
Postera Phœbea lustrabat lampade terras
Humentemque Aurora polo dimoverat umbram,
Quum sic unanimam alloquitur male sana sororem:
“Anna soror, quæ me suspensum insomnia terrent!
Quis novus hic nostris successit sedibus hospes! 10
Quem sese ore ferens! quam forti pectore et armis!
Credo equidem, nec vana fides, genus esse deorum.
Degeneres animos timor arguit. Heu, quibus ille
Jactatus fatis! quæ bella exhausta canebat!
Si mihi non animo fixum immotumque sederet, 15
Ne cui me vinclo vellem sociare jugali,
Postquam primus amor deceptam mortè fefellit;
Si non pertæsum thalami tædæque fuisset,
Huic uni forsán potui succumbere culpæ.
Anna, fatebor enim, miseri post fata Sychæi 20
Conjugis, et sparsos fraterna cæde penates,
Solus hic inflexit sensus animumque labantem
Impulit: agnosco veteris vestigia flammæ.
Sed mihi vel tellus optem prius ima dehiscat,
Vel pater omnipotens adigat me fulmine ad umbras, 25
Pallentes umbras Erebi noctemque profundam,
Ante, Pudor, quam te violò, aut tua jura resolvo.

Ille meos, primus qui me sibi junxit, amores
 Abstulit; ille habeat secum servetque sepulcro."
 Sic effata sinum lacrimis implevit obortis. 30

Anna refert: "O luce magis dilecta sorori,
 Solane perpetua mærens carpere juventa?
 Nec dulces natos, Veneris nec præmia noris?
 Id cinerem aut manes credis curare sepultos?
 Esto: ægram nulli quondam flexere mariti, 35

Non Libyæ, non ante Tyro; despectus Iarbas
 Ductoresque alii, quos Africa terra triumphis
 Dives alit: placitone etiam pugnabis amori?
 Nec venit in mentem, quorum consederis arvis?
 Hinc Gætulæ urbes, genus insuperabile bello, 40
 Et Numidæ infreni cingunt et inhospita Syrtis;
 Hinc deserta siti regio lateque furentes
 Barcæi. Quid bella Tyro surgentia dicam
 Germanique minas?

Dis equidem auspicius reor et Junone secunda 45
 Hunc cursum Iliacas vento tenuisse carinas.
 Quam tu urbem, soror, hanc cernes, quæ surgere regna
 Conjugio tali! Teucrum comitantibus armis
 Punica se quantis attollet gloria rebus!

Tu modo posec deos veniam, sacrisque litatis 50
 Indulge hospitio, causasque innecte morandi,
 Dum pelago desævit hiems et aquosus Orion,
 Quassatæque rates, dum non tractabile cælum."
 His dictis incensum animum inflammavit amore,
 Spemque dedit dubiæ menti, solvitque pudorem. 55

Principio delubra adeunt, pacemque per aras
 Exquirunt: mactant lectas de more bidentes
 Legiferæ Cereri Phœboque patrique Lyæo,
 Junoni ante omnes, cui vincla jugalia curæ.
 Ipsa tenens dextra pateram pulcherrima Dido 60
 Candentis vaccæ media inter cornua fundit;
 Aut ante ora deum pingues spatiat ad aras,
 Instauratque diem donis, pecudumque reclusis
 Pectoribus inhians spirantia consulit exta.

Heu ratum ignaræ mentes! quid vota furentem, 65
 Quid delubra juvant? Est mollis flamma medullas
 Interea, et tacitum vivit sub pectore vulnus.

Uritur infelix Dido totaque vagatur
 Urbe furens, qualis coniecta cerva sagitta,
 Quam procul incautam nemora inter Cresia fixit 70
 Pastor agens telis, liquitque volatile ferrum
 Nescius: illa fuga silvas saltusque peragrat
 Dictæos; hæret lateri letalis arundo.
 Nunc media Ænean secum per mœnia ducit,
 Sidoniasque ostentat opes urbemque paratam; 75
 Incipit effari, mediaque in voce resistit:
 Nunc eadem labente die convivium quærit,
 Iliacosque iterum demens audire labores
 Exposcit, pendetque iterum narrantis ab ore.
 Post, ubi digressi, lumenque obscura vicissim 80
 Luna premit, suadentque cadentia sidera somnos,
 Sola domo mæret vacua, stratisque relictis
 Incubat: illum absens absentem auditque videtque.
 Aut gremio Ascanium, genitoris imagine capta,
 Detinet, infandum si fallere possit amorem. 85
 Non cœptæ assurgunt turres, non arma juvenus
 Exercet, portusve aut propugnacula bello
 Tuta parant: pendent opera interrupta minæque
 Murorum ingentes æquataque machina cœlo. 90
 Quam simul ac tali persensit peste teneri
 Cara Jovis conjux, nec famam obstare furori,
 Talibus aggreditur Venerem Saturnia dictis:
 "Egregiam vero laudem et spolia ampla refertis
 Tuque puerque tuus; magnum et memorabile numen, 95
 Una dolo divum si femina victa duorum est.
 Nec me adeo fallit, veritam te mœnia nostra,
 Suspectas habuisse domos Carthaginis altæ.
 Sed quis erit modus? aut quo nunc certamine tanto?
 Quin potius pacem æternam pactosque hymenæos
 Exercemus? habes, tota quod mente petisti: 100
 Ardet amans Dido traxitque per ossa furorem.
 Communem hunc ergo populum paribusque regamus
 Auspiciis; liceat Phrygio servire marito,
 Dotalisque tuæ Tyrios permittere dextræ."
 Olli—sensit enim simulata mente locutam, 105
 Quo regnum Italiæ Libycas averteret oras—
 Sic contra est ingressa Venus: "Quis talia demens

Abnuat, aut tecum malit contendere bello ?
 Si modo, quod memoras, factum fortuna sequatur. 110
 Sed fatis incerta feror, si Jupiter unam
 Esse velit Tyriis urbem Trojaque profectis,
 Miscerive probet populos, aut fœdera jungi.
 Tu conjux ; tibi fas animum tentare precando.
 Perge ; sequar." Tum sic excepit regia Juno :
 " Mecum erit iste labor. Nunc qua ratione, quod instat, 115
 Conferri possit, paucis, adverte, docebo.
 Venatum Æneas unaque miserrima Dido
 In nemus ire parant, ubi primos crastinus ortus
 Extulerit Titan, radiisque retexerit orbem.
 His ego nigrantem commixta grandine nimbum, 120
 Dum trepidant alæ, saltusque indagine cingunt,
 Desuper infundam, et tonitru cœlum omne ciebo.
 Diffugient comites, et nocte tegentur opaca :
 Speluncam Dido dux et Trojanus eandem
 Devenient. Adero, et, tua si mihi certa voluntas, 125
 Connubio jungam stabili propriamque dicabo.
 Hic Hymenæus erit." Non adversata petenti
 Annuit, atque dolis risit Cytherea repertis.
 Oceanum interea surgens Aurora reliquit.
 It portis jubare exorto delecta juvenus : 130
 Retia rara, plagæ, lato venabula ferro,
 Massylique ruunt equites et odora canum vis.
 Reginam thalamo cunctantem ad limina primi
 Poenorum exspectant ; ostroque insignis et auro
 Stat sonipes ac frena ferox spumantia mandit. 135
 Tandem progreditur magna stipante caterva,
 Sidoniam pieto chlamydem circumdata limbo :
 Cui pharetra ex auro, crines nodantur in aurum,
 Aurea purpuream subnectit fibula vestem :
 Nec non et Phrygii comites et lætus Iulus 140
 Incedunt. Ipse ante alios pulcherrimus omnes
 Infert se socium Æneas, atque agmina jungit :
 Qualis ubi hibernam Lyciam Xanthique fluenta
 Deserit ac Delum maternam invisit Apollo,
 Instauratque choros, mixtique altaria circum 145
 Cretesque Dryopesque fremunt pietique Agathyrsi :
 Ipse jugis Cynthi graditur, mollique fluentem

Fronde premit crinem fingens atque implicat auro ;
 Tela sonant humeris. Haud illo segnior ibat
 Æneas ; tantum egregio decus enitet ore. 150
 Postquam altos ventum in montes atque invia lustra,
 Ecce feræ, saxi dejectæ vertice, capræ
 Decurrere jugis ; alia de parte patentes
 Transmittunt cursu campos atque agmina cervi
 Pulverulenta fuga glomerant montesque relinquunt. 155
 At puer Ascanius mediis in vallibus acri
 Gaudet equo, jamque hos cursu, jam præterit illos,
 Spumantemque dari pecora inter inertia votis
 Optat aprum, aut fulvum descendere monte leonem.
 Interea magno misceri murmure cœlum 160
 Incipit : insequitur commixta grandine nimbus ;
 Et Tyrii comites passim et Trojana juvenus
 Dardaniusque nepos Veneris diversa per agros
 Tecta metu petiere : ruunt de montibus amnes.
 Speluncam Dido dux et Trojanus eandem 165
 Deveniunt. Prima et Tellus et pronuba Juno
 Dant signum : fulsere ignes et conscius æther
 Connubiis, summoque ulularunt vertice Nymphæ.
 Ille dies primus leti primusque malorum
 Causa fuit ; neque enim specie famave movetur, 170
 Nec jam furtivum Dido meditatur amorem :
 Conjugium vocat ; hoc prætexit nomine culpam.
 Extemplo Libyæ magnas it Fama per urbes, —
 Fama, malum qua non aliud velocius ullum
 Mobilitate viget viresque acquirit eundo ; 175
 Parva metu primo, mox sese attollit in auras,
 Ingrediturque solo, et caput inter nubila condit.
 Illam Terra parens, ira irritata deorum,
 Extremam, ut perhibent, Cœo Enceladoque sororem
 Progeniuit, pedibus celerem et pernicipibus alis ; 180
 Monstrum horrendum, ingens, cui quot sunt corpore plumæ,
 Tot vigilæ oculi subter, mirabile dictu,
 Tot linguæ, totidem ora sonant, tot subrigit aures.
 Nocte volat cœli medio terræque per umbram
 Stridens, nec dulci declinat lumina somno ; 185
 Luce sedet custos aut summi culmine tecti,
 Turribus aut altis, et magnas territat urbes,

Tam ficti pravique tenax, quam nuntia veri.
 Hæc tum multiplici populos sermone replebat
 Gaudens, et pariter facta atque infecta canebat : 190
 Venisse Ænean, Trojano a sanguine cretum,
 Cui se pulchra viro dignetur jungere Dido ;
 Nunc hiemem inter se luxu, quam longa, fovere
 Regnorum immemores turpique cupidine captos.
 Hæc passim dea fœda virum diffundit in ora. 195
 Protinus ad regem cursus detorquet Iarban,
 Incenditque animum dictis atque aggerat iras.

Hic Hammone satus, rapta Garamantide Nympha,
 Templa Jovi centum latis immania regnis,
 Centum aras posuit, vigilemque sacraverat ignem, 200
 Excubias divum æternas, pecudumque cruore
 Pingue solum et variis florentia limina sertis.
 Isque amens animi et rumore accensus amaro
 Dicitur ante aras, media inter numina divum,
 Multa Jovem manibus supplex orasse supinis : 205
 “ Jupiter omnipotens, cui nunc Maurusia pictis
 Gens epulata toris Lenæum libat honorem,
 Aspicias hæc ? an te, genitor, quum fulmina torques,
 Nequidquam horremus ? cæcique in nubibus ignes
 Terrificant animos et inania murmura miscent ? 210
 Femina, quæ nostris errans in finibus urbem
 Exiguam pretio posuit, cui litus arandum,
 Cuique loci leges dedimus, connubia nostra
 Repulit ac dominum Ænean in regna recepit.
 Et nunc ille Paris cum semiviro comitatu, 215
 Mæonia mentum mitra crinemque madentem
 Subnixus, rapto potitur : nos munera templis
 Quippe tuis ferimus, famamque fovemus inanem.”

Talibus orantem dictis arasque tenentem
 Audiit omnipotens, oculosque ad mœnia torsiit 220
 Regia et oblitos famæ melioris amantes.
 Tum sic Mercurium alloquitur ac talia mandat :
 “ Vade age, nate, voca Zephyros et labere pennis,
 Dardaniumque ducem, Tyria Carthagine qui nunc
 Exspectat, fatisque datas non respicit urbes, 225
 Alloquere, et celeres defer mea dicta per auras.
 Non illum nobis genetrix pulcherrima talem

Promisit, Graiumque ideo bis vindicat armis;
 Sed fore, qui gravidam imperiis belloque frementem
 Italiam regeret, genus alto a sanguine Teuceri 230
 Proderet, ac totum sub leges mitteret orbem.
 Si nulla accendit tantarum gloria rerum,
 Nec super ipse sua molitur laude laborem,
 Ascanione pater Romanas invidet arces?
 Quid struit? aut qua spe, inimica in gente, moratur? 235
 Nec prolem Ausoniam et Lavinia respicit arva?
 Naviget: hæc summa est; hic nostri nuntius esto.”
 Dixerat. Ille patris magni parere parabat
 Imperio: et primum pedibus talaria nectit
 Aurea, quæ sublimem alis sive æquora supra 240
 Seu terram rapido pariter cum flamine portant.
 Tum virgam capit; hac animas ille evocat Orco
 Pallentes, alias sub Tartara tristia mittit;
 Dat somnos adimitque, et lumina morte resignat:
 Illa fretus agit ventos, et turbida tranat 245
 Nubila. Jamque volans apicem et latera ardua cernit
 Atlantis duri, cælum qui vertice fulcit,—
 Atlantis, cinctum assidue cui nubibus atris
 Piniferum caput et vento pulsatur et imbri;
 Nix humeros infusa tegit: tum flumina mento 250
 Præcipitant senis, et glacie riget horrida barba.
 Hic primum paribus nitens Cyllenius alis
 Constitit; hinc toto præceps se corpore ad undas
 Misit, avi similis, quæ circum litora, circum
 Piscosos scopulos humilis volat æquora juxta. 255
 [Haud aliter terras inter cælumque volabat,
 Litus arenosum ac Libyæ ventosque secabat
 Materno veniens ab avo Cyllenia proles.]
 Ut primum alatis tetigit magalia plantis,
 Ænean fundantem arces ac tecta novantem 260
 Conspicit. Atque illi stellatus iaspide fulva
 Ensis erat, Tyrioque ardebat murice læna
 Demissa ex humeris, dives quæ munera Dido
 Fecerat, et tenui telas discreverat auro.
 Continuo invadit: “Tu nunc Carthaginis altæ 265
 Fundamenta locas, pulchramque uxorius urbem
 Exstruis? heu regni rerumque oblite tuarum!

Ipse deum tibi me claro demittit Olympo
 Regnator, cœlum et terras qui numine torquet;
 Ipse hæc ferre jubet celeres mandata per auras: 270
 Quid struis? aut qua spe Libycis teris otia terris?
 Si te nulla movet tantarum gloria rerum,
 Nec super ipse tua moliris laude laborem,
 Ascanium surgentem et spes heredis Iuli
 Respice; cui regnum Italiæ Romanaque tellus 275
 Debentur." Tali Cyllenius ore locutus
 Mortales visus medio sermone reliquit,
 Et procul in tenuem ex oculis evanuit auram.

At vero Æneas aspectu obmutuit amens,
 Arrectæque horrore comæ, et vox faucibus hæsit. 280
 Ardet abire fuga dulcesque relinquere terras,
 Attonitus tanto monitu imperioque deorum.
 Heu, quid agat? quo nunc reginam ambire furentem
 Audeat affatu? quæ prima exordia sumat?
 [Atque animum nunc huc celerem, nunc dividit illuc, 285
 In partesque rapit varias perque omnia versat.]
 Hæc alternanti potior sententia visa est:
 Mnesthea Sergestumque vocat fortemque Serestum,
 Classem aptent taciti, sociosque ad litora cogant,
 Arma parent, et, quæ rebus sit causa novandis, 290
 Dissimulent: sese interea, quando optima Dido
 Nesciat et tantos rumpi non speret amores,
 Tentaturum aditus, et quæ mollissima fandi
 Tempora, quis rebus dexter modus. Ocius omnes
 Imperio læti parent ac jussa facessunt. 295

At regina dolos (quis fallere possit amantem?)
 Præsensit, motusque excepit prima futuros,
 Omnia tuta timens. Eadem impia Fama furenti
 Detulit armari classem cursumque parari.
 Sæviti inops animi, totamque incensa per urbem 300
 Bacchatur, qualis commotis excita sacris
 Thyias, ubi audito stimulant trieterica Baccho
 Orgia, nocturnusque vocat clamore Cithæron.
 Tandem his Ænean compellat vocibus ultro:
 "Dissimulare etiam sperasti, perfide, tantum 305
 Posse nefas, tacitusque mea decedere terra?
 Nec te noster amor, nec te data dextera quondam,

Nec moritura tenet crudeli funere Dido ?
Quin etiam hiberno moliris sidere classem,
Et mediis properas aquilonibus ire per altum, 310
Crudelis ? Quid ? si non arva aliena domosque
Ignotas peteres, et Troja antiqua maneret,
Troja per undosum peteretur classibus æquor ?
Mene fugis ? Per ego has lacrimas dextramque tuam te,—
Quando aliud mihi jam miseræ nihil ipsa reliqui,— 315
Per connubia nostra, per inceptos hymenæos,
Si bene quid de te merui, fuit aut tibi quidquam
Dulce meum, miserere domus labentis, et istam,
Oro, si quis adhuc precibus locus, exue mentem.
Te propter Libycæ gentes Nomadumque tyranni 320
Odere, infensi Tyrii ; te propter eundem
Exstinctus pudor, et, qua sola sidera adibam,
Fama prior. Cui me moribundam deseris, hospes ?
Hoc solum nomen quoniam de conjuge restat.
Quid moror ? an mea Pygmalion dum mœnia frater 325
Destruat, aut captam ducat Gætulus Iarbas ?
Saltem si qua mihi de te suscepta fuisset
Ante fugam suboles, si quis mihi parvulus aula
Luderet Æneas, qui te tamen ore referret,
Non equidem omnino capta ac deserta viderer.” 330
 Dixerat. Ille Jovis monitis immota tenebat
 Lumina, et obnixus curam sub corde premebat.
 Tandem pauca refert : “ Ego te, quæ plurima fando
 Enumerare vales, nunquam, Regina, negabo
 Promeritam ; nec me meminisse pigebit Elissæ, 335
 Dum memor ipse mei, dum spiritus hos regit artus.
 Pro re pauca loquar. Neque ego hanc abscondere furto
 Speravi, ne finge, fugam ; nec conjugis unquam
 Prætendi tædas, aut hæc in fœdera veni.
 Me si fata meis paterentur ducere vitam 340
 Auspiciis, et sponte mea componere curas,
 Urbem Trojanam primum dulcesque meorum
 Reliquias colerem, Priami tecta alta manerent,
 Et recidiva manu posuissem Pergama victis.
 Sed nunc Italiam magnam Gryneus Apollo, 345
 Italiam Lyciæ jussere capessere sortes.
 Hic amor, hæc patria est. Si te Carthaginis arces,

Phœnissam, Libycæque aspectus detinet urbis,
 Quæ tandem, Ausonia Teucros considerare terra,
 Invidia est? Et nos fas extera quærere regna. 350
 Me patris Anchisæ, quoties humentibus umbris
 Nox operit terras, quoties astra ignea surgunt,
 Admonet in somnis et turbida terret imago;
 Me puer Ascanius capitisque injuria cari,
 Quem regno Hesperisæ fraudo et fatalibus arvis. 355
 Nunc etiam interpres divum, Jove missus ab ipso,
 (Testor utrumque caput) celeres mandata per auras
 Detulit ipse deum manifesto in lumine vidi
 Intransem muros, vocemque his auribus hausi.
 Desine meque tuis incendere teque querelis; 360
 Italiam non sponte sequor."

Talia dicentem jamdudum aversa tuetur,
 Huc illuc volvens oculos, totumque pererrat
 Luminibus tacitis, et sic accensa profatur:
 "Nec tibi diva parens, generis nec Dardanus auctor, 365
 Perfide; sed duris genuit te cautibus horrens
 Caucasus, Hyrcanæque admorunt ubera tigres.
 Nam quid dissimulo? aut quæ me ad majora reservo?
 Num fletu ingemuit nostro? num lumina flexit?
 Num lacrimas victus de lit, aut miseratus amantem est? 370
 Quæ quibus anteferam? Jam jam nec maxima Juno,
 Nec Saturnius hæc oculis pater aspicit æquis.
 Nusquam tuta fides. Ejectum litore, egentem
 Excepi, et regni demens in parte locavi;
 Amissam classem, socios a morte reduxi. 375
 Heu furiis incensa feror! Nunc augur Apollo,
 Nunc Lyciæ sortes, nunc et Jove missus ab ipso
 Interpres divum fert horrida jussa per auras.
 Scilicet is superis labor est! ea cura quietos
 Sollicitat! Neque te teneo, neque dicta refello. 380
 I, sequere Italiam ventis! pete regna per undas!
 Spero equidem mediis, si quid pia numina possunt,
 Supplicia hausurum scopulis, et nomine Dido
 Sæpe vocaturum. Sequar atris ignibus absens.
 Et, quum frigida mors anima seduxerit artus, 385
 Omnibus umbra locis adero. Dabis, improbe, pœnas;
 Audiam, et hæc manes veniet mihi fama sub imos."

His medium dictis sermonem abrumpit, et auras
 Ægra fugit, seque ex oculis avertit et aufert,
 Linqvens multa metu cunctantem et multa parantem 390
 Dicere. Suscipiunt famulæ, collapsaque membra
 Marmoreo referunt thalamo stratisque reponunt.

At pius Æneas, quamquam lenire dolentem
 Solando cupit et dictis avertere curas,
 Multa gemens magnoque animum labefactus amore, 395
 Jussa tamen divum exsequitur classemque revisit.
 Tum vero Teucri incumbunt et litore celsas
 Deducunt toto naves. Natat uncta carina;
 Frondentesque ferunt remos et robora silvis
 Infabricata fugæ studio. 400

Migrantes cernas totaque ex urbe ruentes;
 Ac velut ingentem formicæ farris acervum
 Quum populant, hiemis memores, tectoque reponunt;
 It nigrum campis agmen, prædamque per herbas
 Convectant calle angusto; pars grandia trudunt 405
 Obnixæ frumenta humeris; pars agmina cogunt,
 Castigantque moras; opere omnis semita fervet.

Quis tibi tunc, Dido, cernenti talia sensus!
 Quosve dabas gemitus, quum litora fervere late
 Prospiceres arce ex summa, totumque videres 410
 Misceri ante oculos tantis clamoribus æquor!
 Improbe amor, quid non mortalia pectora cogis!
 Ire iterum in lacrimas, iterum tentare precando
 Cogitur, et supplex animos submittere amori,
 Ne quid inexpertum frustra moritura relinquat. 415

“Anna, vides toto properari litore: circum
 Undique convenere; vocat jam carbasus auras,
 Puppibus et læti nautæ imposuere coronas.
 Hunc ego si potui tantum sperare dolorem,
 Et perferre, soror, potero. Miserae hoc tamen unum 420
 Exsequere, Anna, mihi; solam nam perfidus ille
 Te colere, arcanos etiam tibi credere sensus;
 Sola viri molles aditus et tempora noras.
 I, soror, atque hostem supplex affare superbum:
 Non ego cum Danais Trojanam excindere gentem 425
 Aulide juravi, classemve ad Pergama misi,
 Nec patris Anchisæ cinerem manesve revelli

Cur mea dicta negat duras demittere in aures?
 Quo ruit? extremum hoc miseræ det munus amanti,
 Exspectet facilemque fugam ventosque ferentes. 430
 Non jam conjugium antiquum, quod prodidit, oro,
 Nec pulchro ut Latio careat, regnumque relinquat:
 Tempus inane peto, requiem spatiumque furori,
 Dum mea me victam doceat fortuna dolere.
 Extremam hanc oro veniam,—miserere sororis— 435
 Quam mihi quum dederis, cumulatam morte remittam.”

Talibus orabat, talesque miserrima fletus
 Fertque refertque soror. Sed nullis ille movetur
 Fletibus, aut voces ullas tractabilis audit;
 Fata obstant, placidasque viri deus obstruit aures. 440
 Ac velut annoso validam quum robore quercum
 Alpini boreæ nunc hinc nunc flatibus illinc
 Eruere inter se certant; it stridor, et alte
 Consternunt terram concusso stipite frondes:
 Ipsa hæret scopulis, et, quantum vertice ad auras 445
 Ætherias, tantum radice in Tartara tendit:
 Haud secus assiduis hinc atque hinc vocibus heros
 Tunditur, et magno persentit pectore curas:
 Mens immota manet; lacrimæ volvuntur inanes.

Tum vero infelix fatis exterrita Dido 450
 Mortem orat; tædet cœli convexa tueri.
 Quo magis inceptum peragat lucemque relinquat,
 Vidit, turicremis quum dona imponeret aris—
 Horrendum dictu—latices nigrescere sacros,
 Fusaque in obscœnum se vertere vina cruorem. 455
 Hoc visum nulli, non ipsi effata sorori.
 Præterea fuit in tectis de marmore templum
 Conjugis antiqui, miro quod honore colebat,
 Velleribus niveis et festa fronde revinctum:
 Hinc exaudiri voces et verba vocantis 460
 Visa viri, nox quum terras obscura teneret,
 Solaque culminibus ferali carmine bubo
 Sæpe queri et longas in fletum ducere voces.
 Multaque præterea vatum prædicta piorum
 Terribili monitu horrificant. Agit ipse furentem 465
 In somnis ferus Æneas; semperque relinqui
 Sola sibi, semper longam incommitata videtur

Ire viam et Tyrios deserta quærere terra:
 Eumenidam veluti demens videt agmina Pentheus
 Et solem geminum et duplices se ostendere Thebas; 470
 Aut Agamemnonius scenis agitatus Orestes
 Armatam facibus matrem et serpentibus atris
 Quum fugit, ultricesque sedent in limine Diræ.
 Ergo ubi concepit Furias evicta dolore
 Decrevitque mori, tempus secum ipsa modumque 475
 Exigit, et mæstam dictis aggressa sororem
 Consilium vultu tegit, ac spem fronte serenat:
 "Inveni, germana, viam—gratare sorori—
 Quæ mihi reddat eum, vel eo me solvat amantem.
 Oceani finem juxta solemque cadentem 480
 Ultimus Æthiopum locus est, ubi maximus Atlas
 Axem humero torquet stellis ardentibus aptum:
 Hinc mihi Massylæ gentis monstrata sacerdos,
 Hesperidum templi custos, epulasque draconi
 Quæ dabat, et sacros servabat in arbore ramos, 485
 Spargens humida mella soporiferumque papaver.
 Hæc se carminibus promittit solvere mentes,
 Quas velit, ast aliis duras immittere curas;
 Sistere aquam fluviis, et vertere sidera retro;
 Nocturnosque ciet manes; mugire videbis 490
 Sub pedibus terram, et descendere montibus ornos.
 Testor, cara, deos et te, germana, tuumque
 Dulce caput, magicas invitam accingier artes.
 Tu secreta pyram tecto interiore sub auras
 Erige, et arma viri, thalamo quæ fixa reliquit 495
 Impius, exuviasque omnes lectumque jugalem,
 Quo perii, superimponas. Abolere nefandi
 Cuncta viri monumenta juvat, monstratque sacerdos."
 Hæc effata silet; pallor simul occupat ora.
 Non tamen Anna novis prætexere funera sacris 500
 Germanam credit, nec tantos mente furores
 Concipit, aut graviora timet, quam morte Sychæi.
 Ergo jussa parat.
 At regina, pyra penetrali in sede sub auras
 Erecta ingenti tædis atque ilice secta, 505
 Intenditque locum sertis et fronde coronat
 Funerea; super exuvias ensemque relictum

Effigiemque toro locat, haud ignara futuri.
 Stant aræ circum, et crines effusa sacerdos
 Ter centum tonat ore deos, Erebumque Chaosque 510
 Tergeminamque Hecaten, tria virginis ora Dianæ.
 Sparserat et latices simulatos fontis Averni,
 Falcibus et messæ ad lunam quærentur ahenis
 Pubentes herbæ, nigri cum lacte veneni;
 Quæritur et nascentis equi de fronte revulsus 515
 Et matri præreptus amor.
 Ipsa mola manibusque piis altaria juxta,
 Unum exuta pedem vinclis, in veste recincta,
 Testatur moritura deos et conscia fati
 Sidera; tum, si quod non æquo foedere amantes 520
 Curæ numen habet justumque memorque, precatur.
 Nox erat, et placidum carpebant fessa soporem
 Corpora per terras, silvæque et sæva quierant
 Æquora, quum medio volvuntur sidera lapsu,
 Quum tacet omnis ager. Pecudes pictæque volucres, 525
 Quæque lacus late liquidos, quæque aspera dumis
 Rura tenent, somno positæ sub nocte silenti,
 [Lenibant curas, et corda oblita laborum.]
 At non infelix animi Phœnissa, neque unquam
 Solvitur in somnos, oculisve aut pectore noctem 530
 Accipit; ingeminant curæ, rursusque resurgens
 Sævitur amor, magnoque irarum fluctuat æstu.
 Sic adeo insistit, secumque ita corde volutat:
 “En, quid ago? rursusne procos irrisa priores
 Experiar? Nomadumque petam connubia supplex, 535
 Quos ego sim toties jam dedignata maritos?
 Iliacas igitur classes atque ultima Teucrum
 Jussa sequar? quiane auxilio juvat ante levatos,
 Aut bene apud memores veteris stat gratia facti?
 Quis me autem, fac velle, sinet? ratibusve superbis 540
 Invisam accipiet? nescis, heu perdita! necdum
 Laomedontæ sentis perjuria gentis?
 Quid tum? sola fuga nautas comitabor ovantes?
 An Tyriis omnique manu stipata meorum
 Inferar? et, quos Sidonia vix urbe revelli, 545
 Rursus agam pelago, et ventis dare vela jubebo?
 Quin morere, ut merita es, ferroque averte dolorem.

Tu lacrimis evicta meis, tu prima furentem
 His, germana, malis oneras atque objicis hosti.
 Non licuit thalami expertem sine crimine vitam 550
 Degere, more feræ, tales nec tangere curas!
 Non servata fides, cineri promissa Sychæo!"
 Tantos illa suo rumpebat pectore questus.

Æneas celsa in puppi, jam certus eundi,
 Carpebat somnos, rebus jam rite paratis. 555
 Huic se forma dei vultu redeuntis eodem
 Obtulit in somnis, rursusque ita visa monere est,
 Omnia Mercurio similis, vocemque coloremque
 Et crines flavos et membra decora juvenita:
 "Nate dea, potes hoc sub casu ducere somnos?
 Nec, quæ te circum stent deinde pericula, cernis?
 Demens! nec zephyros audis spirare secundos?
 Illa dolos dirumque nefas in pectore versat,
 Certa mori, varioque irarum fluctuat æstu.
 Non fugis hinc præceps, dum præcipitare potestas? 565
 Jam mare turbari trabibus sævasque videbis
 Collucere faces, jam fervere litora flammis,
 Si te his attigerit terris Aurora morantem.
 Eia age, rumpe moras. Varium et mutabile semper
 Femina." Sic fatus nocti se immiscuit atræ. 570

Tum vero Æneas subitis exterritus umbris
 Corripit e somno corpus sociosque fatigat:
 "Præcipites vigilate, viri, et considite transtris;
 Solvite vela citi. Deus, æthere missus ab alto,
 Festinare fugam tortosque incidere funes 575
 Ecce iterum stimulat. Sequimur te, sancte deorum,
 Quisquis es, imperioque iterum paremus ovantes.
 Adsis o placidusque juves, et sidera cælo
 Dextra feras." Dixit; vaginaque eripit ensem
 Fulmineum, strictoque ferit retinacula ferro. 580
 Idem omnis simul ardor habet; rapiuntque ruuntque:
 Litora deseruere; latet sub classibus æquor;
 Annixi torquent spumas et cærula verrunt.

Et jam prima novo spargebat lumine terras
 Tithoni croceum linquens Aurora cubile. 585
 Regina e speculis ut primum albescere lucem
 Vidit, et æquatis classem procedere velis,

Litora^{que} et vacuos sensit sine remige portus,
 Terque quaterque manu pectus percussa decorum
 Flaventesque abscessa comas, "Pro Jupiter! ibit
 Hic," ait, "et nostris illuserit advena regnis?
 Non arma expedient, totaque ex urbe sequentur,
 Diripientque rates alii navalibus? Ite,
 Ferte citi flammās, date vela, impellite remos.
 Quid loquor? aut ubi sum? Quæ mentem insania mutat? 595
 Infelix Dido! nunc te facta impia tangunt?
 Tum decuit, quum sceptrā dabas. En dextra fidesque,
 Quem secum patrios aiunt portare penates!
 Quem subiisse humeris confectum ætate parentem!
 Non potui abreptum divellere corpus et undis 600
 Spargere? non socios, non ipsum absumere ferro
 Ascanium, patriisque epulandum ponere mensis?
 Verum anceps pugnae fuerat fortuna.—Fuisset;
 Quem metui moritura? Faces in castra tulissem,
 Implessemque foros flammis, natumque patremque 605
 Cum genere extinxem, memet super ipsa dedissem.
 Sol, qui terrarum flammis opera omnia lustras,
 Tuque harum interpretēs curarum et conscia Juno,
 Nocturnisque Hecate triviis ululata per urbes,
 Et Diræ ultrices, et di morientis Elissæ, 610
 Accipite hæc, meritumque malis advertite numen,
 Et nostras audite preces. Si tangere portus
 Infandum caput ac terris adnare necesse est,
 Et sic fata Jovis poscunt, hic terminus hæret:
 At bello audacis populi vexatus et armis, 615
 Finibus extorris, complexu avulsus Iuli,
 Auxilium imploret, videatque indigna suorum
 Funera; nec, quum se sub leges pacis iniquæ
 Tradiderit, regno aut optata luce fruatur,
 Sed cadat ante diem mediaque inhumatus arena. 620
 Hæc precor; hanc vocem extremam cum sanguine tundo.
 Tum vos, o Tyrii, stirpem et genus omne futurum
 Exercete odiis, cinerique hæc mittite nostro
 Munera. Nullus amor populis, nec fœdera sunt.
 Exoriare aliquis nostris ex ossibus ultor, 625
 Qui face Dardanios ferroque sequare colonos,
 Nunc, olim, quocumque dabunt se tempore vires,

Litora litoribus contraria, fluctibus undas
Imprecor, arma armis; pugnent ipsique nepotesque."

Hæc ait, et partes animum versabat in omnes, 630

Invisam quærens quam primum abrumpere lucem.

Tum breviter Barcen nutricem affata Sychæi,

Namque suam patria antiqua cinis ater habebat:

"Annam cara mihi nutrix huc siste sororem;

Dic, corpus properet fluviali spargere lympha, 635

Et pecudes secum et monstrata piacula ducat:

Sic veniat; tuque ipsa pia tege tempora vitta.

Sacra Jovi Stygio, quæ rite incepta paravi,

Perficere est animus, finemque imponere curis,

Dardaniique rogum capitis permittere flammæ." 640

Sic ait. Illa gradum studio celerabat anili.

At trepida et cœptis immanibus effera Dido,

Sanguineam volvens aciem, maculisque tremantes

Interfusa genas, et pallida morte futura,

Interiora domus irrumpit limina, et altos 645

Conscendit furibunda rogos, ensemque recludit

Dardanium, non hos quæsitum munus in usus.

Hic postquam Iliacas vestes notumque cubile

Conspexit, paulum lacrimis et mente morata,

Incubuitque toro, dixitque novissima verba: 650

"Dulces exuviæ, dum fata deusque sinebat,

Accipite hanc animam, meque his exsolve curis.

Vixi, et, quem dederat cursum fortuna, peregi;

Et nunc magna mei sub terras ibit imago.

Urbem præclaram statui, mea mœnia vidi; 655

Ulta virum, pœnas inimico a fratre recepi:

Felix, heu nimium felix, si litora tantum

Nunquam Dardaniæ tetigissent nostra carinæ!"

Dixit: et os impressa toro, "Moriemur inultæ!

Sed moriamur!" ait. "Sic, sic juvat ire sub umbras. 660

Hauriat hunc oculis ignem crudelis ab alto

Dardanus, et nostræ secum ferat omina mortis."

Dixerat: atque illam media inter talia ferro

Collapsam aspiciunt comites, ensemque cruore

Spumantem sparsasque manus. It clamor ad alta 665

Atria; concussam bacchatur fama per urbem.

Lamentis gemituque et femineo ululatu

Tecta fremunt ; resonat magnis plangoribus æther :
 Non aliter quam si immissis ruat hostibus omnis
 Carthago aut antiqua Tyros ; flammæque furentes 670
 Culmina perque hominum volvantur perque deorum.
 Audiit exanimis, trepidoque exterrita cursu,
 Unguibus ora soror fœdans et pectora pugnīs,
 Per medios ruit, ac morientem nomine clamat :
 “ Hoc illud, germana, fuit ? me fraude petebas ? 675
 Hoc rogos iste mihi, hoc ignes aræque parabant ?
 Quid primum deserta querar ? comitemne sororem
 Sprexisti moriens ? Eadem me ad fata vocasses :
 Idem ambas ferro dolor atque eadem hora tulisset.
 His etiam struxi manibus, patriosque vocavi 680
 Voce deos, sic te ut posita crudelis abessem ?
 Exstincti me teque, soror, populūque patresque
 Sidoniōs urbemque tuam. Date, vulnera lymphis
 Abluam, et, extremus si quis super halitus errat,
 Ore legam.” Sic fata gradus evaserat altos, 685
 Semianimemque sinu germanam amplexa fovebat
 Cum gemitu, atque atros siccabat veste cruores.
 Illa, graves oculos conata attollere, rursus
 Deficit ; infixum stridit sub pectore vulnus.
 Ter sese attollens cubitoque annixa levavit : 690
 Ter revoluta toro est, oculisque errantibus alto
 Quæsivit cœlo lucem, ingemuitque reperta.
 Tum Juno omnipotens, longum miserata dolorem
 Difficilesque obitus, Irim demisit Olympo,
 Quæ luctantem animam nexosque resolveret artus. 695
 Nam, quia nec fato merita nec morte peribat,
 Sed misera ante diem subitoque accensa furore,
 Nondum illi flavum Proserpina vertice crinem
 Abstulerat, Stygioque caput damnaverat Orco.
 Ergo Iris croceis per cœlum roscida pennīs, 700
 Mille trahens varios adverso sole colores,
 Devolat, et supra caput adstitit : “ Hunc ego Diti
 Sacrum jussa fero, teque isto corpore solvo.”
 Sic ait, et dextra crinem secat ; omnis et una
 Dilapsus calor, atque in ventos vita recessit. 705

P. VIRGILII MARONIS

ÆNEIDOS

LIBER QUINTUS.

INTEREA medium Æneas jam classe tenebat
Certus iter, fluctusque atros āquilone secabat,
Mœnia respiciens, quæ jam infelicis Elissæ
Collucent flammis. Quæ tantum accenderit ignem, 5
Causa latet; duri magno sed amore dolores
Polluto, notumque, furens quid femina possit,
Triste per augurium Teucrorum pectora ducunt.
Ut pelagus tenuere rates, nec jam amplius ulla
Occurrit tellus, maria undique et undique cœlum;
Olli cæruleus supra caput adstitit imber, *all form* 10
Noctem hiemenque ferens; et inhorruit unda tenebris.
Ipse gubernator puppi Palinurus ab alta: *form alo = s-nouria*
“Heu! quianam tanti cinxerunt æthera nîmbi?
Quidve, pater Neptune, paras?” Sic deinde locutus
Colligere arma jubet validisque incumbere remis, 15
Obliquatque sinus in ventum, ac talia fatur:
“Magnanime Ænea, non, si mihi Jupiter auctor
Spondeat, hoc sperem Italiam contingere cœlo.
Mutati transversa fremunt et vespere ab atro:
Consurgunt venti, atque in nubem cogitur aër. 20
Nec nos obniti contra nec tendere tantum
Sufficimus. Superat quoniam fortuna, sequamur,
Quoque vocat, vertamus iter. Nec litora longe
Fida reor fraterna Erycis portusque Sicanos,
Si modo rite mēmor servata remetiqr astra.” 25
Tum pius Æneas: “Equidem sic pōscere ventos
Jamdudum et frustra cerno te tendere contra.

Flecte viam velis. An sit mihi gratior ulla,
 Quove magis fessas optem demittere naves,
 Quam quæ Dardanium tellus mihi servat Acesten,
 Et patris Anchisæ gremio complectitur ossa?" 30

when Hæc ubi dicta, petunt portus, et vela secundi
 Intendunt zephyri; fertur citâ gurgite classis, *Civ - h. m.*
 Et tandem læti notæ advertuntur arenæ.

At procul excelso miratus vertice montis
 Adventum sociasque rates occurrit Acestes,
 Horridus in jaculis et pelle Libystidis ursæ,
 Troja Crimiso conceptum flumine mater
 Quem genuit. Veterum non immemor ille parentum 35

Gratatur reduces et gaza lætus agresti
 Excipit, ac fessos opibus solatur amicis. 40

Postera quum primo stellas oriente fugarat *fugaverat*
 Clara dies, socios in cætum litore ab omni
 Advocat Æneas, tumulique ex aggere fatur: *culmen*

"Dardanidæ magni, genus alto a sanguine divum, 45

Annuus exactis completur mensibus orbis,
 Ex quo reliquias divinique ossa parentis
 Condidimus terræ, mœstasque sacravimus aras.

Jamque dies, ni fallor, adest, quem semper acerbum,
 Semper honoratum (sic di voluistis), habebo. 50

Hunc ego, Gætulis agerem si Syrtibus exsul,
 Argolicove mari deprensus et urbe Mycenæ, *qui interit*
 Annua vota tamen solemnesque ordine pompas
 Exsequerer, strueremque suis altaria donis. *proprie*

Nunc ultro ad cineres ipsius et ossa parentis, 55

Haud equidem sine mente reor, sine numine divum,
 Adsumus, et portus delati intramus amicos.

Ergo agite, et lætum cuncti celebremus honorem; *convenite*

Poscamus ventos, atque hæc mea sacra quotannis
 Urbe velit posita templis sibi ferre dicatis. 60

Bina boum vobis Troja generatus Acestes
 Dat numero capita in naves; adhibete penates
 Et patrios epulis et quos colit hospes Acestes.

Præterea, si nona diem mortalibus alnum
 Aurora extulerit radiisque retexerit orbem, 65

Prima citæ Teucris ponam certamina classis;
 Quique pedum cursu valet, et qui viribus audax

Aut jaculo incedit melior levibusque sagittis,
 Seu crudo fudit pugnam committere cestu;
 Cuncti adsint, meritæque expectent præmia palmæ. 70
 Cre favete omnes, et tempora cingite ramis."

Sic fatus, velat materna tempora myrto. *us c. p. 100*

Hoc Helymus facit, hoc ævi maturus Acestes,
 Hoc puer Ascanius, sequitur quos cetera pubes.
 Ille e concilio multis cum millibus ibat 75

Ad tumulum, magna medius comitante caterva.

Hic duo rite mero libans carchesia Baccho *Al. in. 100*

Fundit humi, duo lacte novo, duo sanguine sacro,

Purpureosque jacit flores, ac talia fatur:

"Salve, sancte parens, iterum; salvete, recepti 80

Nequidquam cineres animæque umbræque paternæ. *ante. 100*

Non licuit fines Italos fataliaque arva,

Nec tecum Ausonium, quicumque est, quærere Thybrim."

Dixerat hæc; adytis quum lubricus anguis ab imis *100*

Septem ingens gyros, septena volumina traxit, 85

Amplexus placide tumulum lapsusque per aras,

Cæruleæ cui terga notæ maculosus et auro

Squamam incendebat fulgor, ceu nubibus arcus *100*

Mille jacit varios adverso sole colores.

Obstupuit visu Æneas: ille agmine longo 90

Tandem inter pateras et levia pocula serpens

Libavitque dapes, rursusque innoxius imo

Successit tumulo et depasta altaria liquit.

Hoc magis inceptos genitori instaurat honores,

Incertus, Geniumne loci famulumpe parentis 95

Esse putet: cædit binas de more bidentes *100*

Totque sues totidem nigrantes terga juvencos;

Vinaque fundebat pateris, animamque vocabat

Anchisæ magni manesque Acheronte remissos. *100*

Nec non et socii, quæ cuique est copia, læti 100

Dona ferunt, onerant aras, mactantque juvencos:

Ordine ahena locant alii, fusique per herbam

Subjiciunt veribus prunas et viscera torrent.

Expectata dies aderat nonamque serena

Auroram Phaëthontis equi jam luce vhebant, 105

Famaque finitimos et clari nomen Acestæ

Excierat: lato complerant litora cœtu, *100*

Visuri Æneadas, pars et certare parati.

Munera principio ante oculos circoque locantur

In medio, sacri tripodes viridesque coronæ 110

Et palmæ, pretium victoribus, armaque et ostro

Perfusæ vestes, argenti aurique talenta;

Et tuba commissos medio canit aggere ludos.

Prima pares ineunt gravibus certamina remis

Quatuor ex omni delectæ classe carinæ: 115

Velocem Mnestheus agit acri remige Pristim,

Mox Italus Mnestheus, genus a quo nomine Memmi;

Ingentemque Gyas ingenti mole Chimæram,

Urbis opus, triplici pubes quam Dardana versu

Impellunt, terno consurgunt ordine remi; 120

Sergestusque, domus tenet a quo Sergia nomen,

Centauro invehitur magna; Scyllaque Cloanthus

Cærulea, genus unde tibi, Romane Cluenti.

Est procul in pelago saxum spumantia contra

Litora, quod tumidis submersum tunditur olim 125

Fluctibus, hiberni condunt ubi sidera Cori;

Tranquillo silet, immotaque attollitur unda

Campus et apricis statio gratissima mergis.

Hic viridem Æneas frondenti ex ilice metam

Constituit signum nautis pater, unde reverti 130

Scirent et longos ubi circumflectere cursus.

Tum loca sorte legunt, ipsique in puppibus auro

Ductores longe effulgent ostroque decori;

Cetera populea velatur fronde juvenus

Nudatosque humeros oleo perfusa nitescit. 135

Considunt transtris, intentaque brachia remis:

Intenti exspectant signum, exsultantiaque haurit

Corda pavor pulsans laudumque arrecta cupido.

Inde ubi clara dedit sonitum tuba, finibus omnes,

Haud mora, prosiluere suis: ferit æthera clamor 140

Nauticus; adductis spumant freta versa lacertis.

Infidunt pariter sulcos, totumque dehiscit

Convulsū remis rostrisque tridentibus æquor.

Non tam præcipites bijugo certamine campum

Corripuere rumpuntque effusi carcere currus; 145

Nec sic immissis aurigæ undantia lora

Concussere jugis pronique in verbera pendent.

Tum plausu fremituque virum studiisque faventum
Consonat onane nemus, vocemque inclusa volutant
Litora; pulsati colles clamore resultant. 150

Effugit ante alios primisque elabitur undis
Turbam inter fremitumque Gyas; quem deinde Cloanthus
Consequitur, melior remis; sed pondere pinus
Tarda tenet. Post hos æquo discrimine Pristis
Centaurusque locum tendunt superare priorem; 155

Et nunc Pristis habet, nunc victam præterit ingens
Centaurus; nunc una ambæ junctisque feruntur
Frontibus et longa sulcant vada salsa carina.

Jamque propinquabant scopulo metamque tenebant: *qual*
Cum princeps medioque Gyas in gurgite victor *garro* 160

Rectorem navis compellat voce Menœten:

"Quo tantum mihi dexter abis? huc dirige gressum;
Litus ama, et lævas stringat, sine palmula cautes;
Altum alii teneant." Dixit: Sed cæca Menœtes
Saxa timens proram pelagi detorquet ad undas. 165

"Quo diversus abis?" "iterum pete saxa, Menœte,"

Cum clamore Gyas revocabat; et ecce Cloanthum
Respicit instantem tergo et propiora tenentem.
Ille inter navemque Gyæ scopulosque sonantes
Radit iter lævum interior, subitoque priorem 170

Præterit et metis tenet æquora tuta relictis.

Tum vero exarsit juveni dolor ossibus ingens,
Nec lacrimis caruere genæ; segnemque Menœten,
Oblitus decorisque sui sociumque salutis,
In mare præcipitem puppi deturbat ab alta: 175

Ipsæ gubernaculo rector subit, ipse magister,
Hortaturque viros, clavumque ad litora torquet.

At gravis, ut fundo vix tandem redditus imo est,
Jam senior madidaque fluens in veste Menœtes
Summa petit scopuli siccaque in rupe resedit. 180

Illum et labentem Teucris et risere natantem,
Et salsos rident revomentem pectore fluctus.

Hic læta extremis spes est accensa duobus, *leat*
Sergesto Mnestheique, Gyan superare morantem.
Sergestus capit ante locum scopuloque propinquat: 185

Nec tota tamen ille prior præeunte carina;
Parte prior; partem rostro premit æmula Pristis.

At media socios incedens nave per ipsos
 Hortatur Mnestheus: "Nunc, nunc insurgite remis,
 Hectorei socii, Trojæ quos sorte suprema 190
 Delegi comites; nunc illas promite vires,
 Nunc animos, quibus in Gætulis Syrtibus usi
 Ionioque mari Maleæque sequacibus undis.
 Non jam prima peto Mnestheus, neque vincere certo;
 Quamquam o!—sed superent quibus hoc, Neptune, dedisti;
 Extremos pudeat rediisse: hoc vincite, cives, [195
 Et prohibete nefas." Olli certamine summo
 Procambunt: vastis tremuit ictibus ærea puppis,
 Subtrahiturque solum; tum creber anhelitus artus
 Aridaque ora quatit; sudor fluit undique rivis. 200
 Attulit ipse viris optatum casus honorem.
 Namque furens animi dum proram ad saxa suburget
 Interior spatioque subit Sergestus iniquo,
 Infelix saxis in procurrentibus hæsit.
 Concussæ cautes, et acuto in murice remi 205
 Obnixa crepuere, illisaque prora pependit.
 Consurgunt nautæ et magno clamore morantur,
 Ferratasque trudes et acuta cuspide contos
 Expediunt, fractosque legunt in gurgite remos.
 At lætus Mnestheus successuque acrior ipso 210
 Agmine remorum celeri ventisque vocatis
 Prona petit maria et pelago decurrit aperto.
 Qualis spelunca subito commota columba,
 Cui domus et dulces latebroso in pumice nidi,
 Fertur in arva volans, plausumque exterrita pennis 215
 Dat tecto ingentem, mox aëre lapsa quieto
 Radit iter liquidum, celeres neque commovet alas:
 Sic Mnestheus, sic ipsa fuga secat ultima Pristis
 Æquora, sic illam fert impetus ipse volantem.
 Et primum in scopulo luctantem deserit alto 220
 Sergestum brevibusque vadis frustra vocantem
 Auxilia et fractis discētem currere remis.
 Inde Gyan ipsamque ingenti mole Chimæram
 Consequitur; cedit, quoniam spoliata magistro est.
 Solus jamque ipso superest in fine Cloanthus, 225
 Quem petit, et summis adnexus viribus urget.
 Tum vero ingeminat clamor, cunctique sequentem

Instigant studiis, resonatque fragoribus æther.
 Hi proprium decus et partum indignantur honorem
 Ni teneant, vitamque volunt pro laude pacisci; 230
 Hos successus alit: possunt, quia posse videntur.
 Et fors æquatis cepissent præmia rostris,
 Ni palmas ponto tendens utrasque Cloanthus
 Fudissetque preces, divosque in vota vocasset:
 "Di, quibus imperium est pelagi, quorum æquora curro, 235
 Vobis lætus ego hoc candentem in litore taurum
 Constituam ante aras, voti reus, extaque salsos
 Porriciam in fluctus et vina liquentia fundam."
 Dixit, eumque imis sub fluctibus audiit omnis
 Nereïdum Phorcique chorus Panopeaque virgo; 240
 Et pater ipse manu magna Portunus euntem
 Impulit; illa noto citius volucrique sagitta
 Ad terram fugit, et portu se condidit alto.
 Tum satus Anchisa, cunctis ex more vocatis,
 Victorem magna præconis voce Cloanthum 245
 Declarat, viridique advelat tempora lauro;
 Muneraque in naves ternos optare juvencos
 Vinaque et argenti magnum dat ferre talentum.
 Iphis præcipuos ductoribus addit honores:
 Victori chlamydem auratam, quam plurima circum 250
 Purpura Mæandro duplici Melibœa cucurrit,
 Intextusque puer frondosa regius Ida
 Veloces jaculo cervos cursuque fatigat
 Acer, anhelanti similis, quem præpes ab Ida
 Sublimem pedibus rapuit Jovis armiger uncis; 255
 Longævi palmas nequidquam ad sidera tendunt
 Custodes, sævitque canum latratus in auras.
 At qui deinde locum tenuit virtute secundum,
 Levibus huic hamis consertam auroque trilicem
 Loricam, quam Demoleo detraxerat ipse 260
 Victor apud rapidum Simoënta sub Ilio alto,
 Donat habere viro, decus et tutamen in armis.
 Vix illam famulī Phegeus Sagarisque ferebant
 Multiplicem, connixi humeris; indutus at olim
 Demoleos cursu palantes Troas agebat. 265
 Tertia dona facit geminos ex ære lebetas,
 Cymbiaque argento perfecta atque aspera signis.

Jamque adeo donati omnes opibusque superbi
 Puniceis ibant evincti tempora tæniis, *vinxi vi-*
 Quum sævo e scopulo multa vix arte revulsus, **270**
 Amissis remis atque ordine debilis uno, *velli, velli vulsa-*
 Irrisam sine honore ratem Sergestus agebat.
 Qualis sæpe viæ deprensus in aggere serpens,
 Ærea quem obliquum rota transiit, aut gravis ictu
 Seminecem liquit saxo lacerumque viator; **275**
 Nequidquam longos fugiens dat corpore tortus, *v. l. x. q. i. p. i. l. i.*
 Parte ferox, ardensque oculis, et sibila colla
 Arduus attollens; pars vulnere clauda retentat
 Nexantem nodis seque in sua membra plicantem.
 Tali remigio navis se tarda movebat; **280**
 Vela facit tamen, et velis subit ostia plenis.
 Sergestum Æneas promisso munere donat,
 Servatam ob navem lætus sociosque reductos.
 Olli serva datur, operum haud ignara Minervæ,
 Cressa genus, Pholoë, geminique sub ubere nati. **285**
 Hoc pius Æneas misso certamine tendit
 Gramineum in campum, quem collibus undique curvis
 Cingebant silvæ, mediaque in valle theatri
 Circus erat, quo se multis cum millibus heros
 Consessu medium tulit exstructoque resedit. *v. l. x. q. i. p. i. l. i.* **290**
 Hic, qui forte velint rapido contendere cursu,
 Invitat pretiis animos, et præmia ponit.
 Undique conveniunt Teuceri mixtique Sicani;
 Nisus et Euryalus primi,
 Euryalus forma insignis viridique juvena, **295**
 Nisus amore pio pueri; quos deinde secutus
 Regius egregia Priami de stirpe Diores;
 Hunc Salius simul et Patron, quorum alter Acarnan, *v. l. x. q. i. p. i. l. i.*
 Alter ab Arcadio Tegeææ sanguine gentis;
 Tum duo Trinacrii juvenes, Helymus Panopesque, **300**
 Assueti silvis, comites senioris Acestæ;
 Multi præterea, quos fama obscura recondit.
 Æneas quibus in mediis sic deinde locutus:
 "Accipite hæc animis, lætasque advertite mentes.
 Nemo ex hoc numero mihi non donatus abibit. **305**
 Gnosia bina dabo levato lucida ferro
 Spicula cælatamque argento ferre bipennem:

Omnibus hic erit unus honos. Tres præmia primi
Accipient, flavaque caput nectentur oliva.

Primus equum phaleris insignem victor habeto; 310

Alter Amazoniam pharetram plenamque sagittis

Threiciis, lato quam circumplectitur auro

Balteus, et tereti subnectit fibula gemma;

Tertius Argolica hac galea contentus abito."

Hæc ubi dicta, locum capiunt, signoque repente 315

Corripiunt spatia audito, limenque relinquunt,

Effusi nimbo similes, simul ultima signant.

Primus abit longeque ante omnia corpora Nisus

Emicat, et ventis et fulminis ocior alis.

Proximus huic, longo sed proximus intervallo, 320

Insequitur Salius; spatio post deinde relicto

Tertius Euryalus:

Euryalumque Helymus sequitur; quo deinde sub ipso

Ecce volat calcemque terit jam calce Diores,

Incumbens humero; spatia et si plura supersint, 325

Transeat elapsus prior, ambiguumve relinquat.

Jamque fere spatio extremo fessique sub ipsam

Finem adventabant, levissimum sanguine Nisus

Labitur infelix, cæsis ut forte juvenis *for ubi*

Fusus humum viridesque super madefecerat herbas. 330

Hic juvenis jam victor ovans vestigia presso

Haud tenuit titubata solo; sed pronus in ipso

Concidit immundoque fimo sacroque cruore,

Non tamen Euryali, non ille oblitus amorum:

Nam sese opposuit Salio per lubrica surgens; 335

Ille autem spissa jacuit revolutus arena.

Emicat Euryalus, et munere victor amici

Prima tenet, plausuque volat fremituque secundo.

Post Helymus subit, et nunc tertia palma Diores.

Hic totum caveæ consessum ingentis et ora 340

Prima patrum magnis Salius clamoribus implet,

Ereptumque dolo reddi sibi poscit honorem.

Tutatur favor Euryalum, lacrimæque decoræ,

Gratior et pulchro veniens in corpore virtus.

Adjuvat et magna proclamat voce Diores, 345

Qui subiit palmæ, frustra ad præmia venit

Ultima, si primi Salio redduntur honores.

Tum pater Æneas, "Vestra," inquit, "munera vobis
Certa manent, pueri; et palmam movet ordine nemo;
Me liceat casus miserari insontis amici." 350

Sic fatus tergum Gætuli immane leonis
Dat Salio, villis onerosum atque unguibus aureis.
Hic Nisus, "Si tanta," inquit, "sunt præmia victis,
Et te lapsorum miseret, quæ munera Niso
Digna dabis? primam merui qui laude coronam, 355
Ni me, quæ Salium, fortuna inimica tulisset:"

Et simul his dictis faciem ostentabat et udo
Turpia membra fimo. Risit pater optimus olli,
Et clipeum efferri jussit, Didymaonis artes,
Neptuni sacro Danais de poste refixum. 360
Hoc juvenem egregium præstanti munere donat.

Post, ubi confecti cursus, et dona peregit:
"Nunc, si cui virtus animusque in pectore præsens
Adsit, et evinctis attollat brachia palmis."
Sic ait et geminum pugnae proponit honorem: 365

Victori velatum auro vittisque juvencum;
Ensem atque insignem galeam, solatia victo.
Nec mora; continuo vastis cum viribus effert
Ora Dares, magnoque virum se murmure tollit;
Solutus qui Paridem solitus contendere contra, 370
Idemque ad tumulum, quo maximus occubat Hector,
Victorem Buten immani corpore, qui se
Bebrycia veniens Amyci de gente ferebat,
Perculit, et fulva moribundum extendit arena.

Talis prima Dares caput altum in proelia tollit, 375
Ostenditque humeros latos, alternaque jactat
Brachia protendens, et verberat ictibus auras.

Quæritur huic alius: nec quisquam ex agmine tanto
Audet adire virum manibusque inducere cestus.
Ergo alacris, cunctosque putans excedere palma, 380

Æneæ stetit ante pedes; nec plura moratus,
Tum læva taurum cornu tenet, atque ita fatur:
"Nate dea, si nemo audet se credere pugnae,
Quæ finis standi? quo me decet usque teneri?
Ducere dona jube." Cuncti simul ore fremebant 385

Dardanidæ, reddique viro promissa jubebant.
Hic gravis Entellum dictis castigat Accestes,

Proximus ut viridante toro consederat herbæ:
 "Entelle, heroum quondam fortissime frustra,
 Tantane tam patiens nullo certamine tolli 390
 Dona sines? ubi nunc nobis deus ille magister
 Nequidquam memoratus Eryx? ubi fama per omnem
 Trinacriam, et spolia illa tuis pendentia tectis?"
 Ille sub hæc: "Non laudis amor nec gloria cessit
 Pulsa metu; sed enim gelidus tardante senecta 395
 Sanguis hebet, frigentque effetæ in corpore vires.
 Si mihi, quæ quondam fuerat, quaque improbus iste
 Exsultat fidens, si nunc foret illa iuventas,
 Haud equidem pretio inductus pulchroque juvenco
 Venissem: nec dona moror." Sic deinde locutus 400
 In medium geminos immañi pondere cestus
 Projecit, quibus acer Eryx in proelia suetus
 Ferre manum duroque intendere brachia tergo.
 Obstupuere animi: tantorum ingentia septem
 Terga boum plumbo insuto ferroque rigeant. 405
 Ante omnes stupet ipse Dares, longeque recusat;
 Magnanimusque Anchisiades et pondus et ipsa
 Huc illuc vinclorum immensa volumina versat.
 Tum senior tales referebat pectore voces:
 "Quid, si quis cestus ipsius et Herculis arma 410
 Vidisset tristemque hoc ipso in litore pugnam?
 Hæc germanus Eryx quondam tuus arma gerebat;—
 Sanguine cernis adhuc fractoque infecta cerebro;—
 His magnum Alciden contra stetit; his ego suetus,
 Dum melior vires sanguis dabat, æmula necdum 415
 Temporibus geminis canebat sparsa senectus.
 Sed si nostra Dares hæc Troiæ arma recusat,
 Idque pio sedet Æneæ, probat auctor Acestes,
 Æquemus pugas. Erycis tibi terga remitto;
 Solve metus; et tu Trojanos exue cestus." 420
 Hæc fatus duplicem ex humeris rejecit amictum,
 Et magnos membrorum artus, magna ossa lacertosque
 Exuit, atque ingens media consistit arena.
 Tum satus Anchisa cestus pater extulit æquos,
 Et paribus palmas amborum innexuit armis. 425
 Constitit in digitos extemplo arrectus uterque,
 Brachiaque ad superas interritus extulit auras.

Abduxere retro longe capita ardua ab ictu,
 Immiscentque manus manibus, pugnamque lacesunt;
 Ille pedum melior motu fretusque iuventa, *reluctans* 430

Hic membris et mole valens: sed tarda trementi
 Genua labant, vastos quatit æger anhelitus artus.
 Multa viri nequidquam inter se vulnera jactant,
 Multa cavo lateri ingeminant et pectore vastos *in bellum sedes*
 Dant sonitus, erratque aures et tempora circum 435

Crebra manus, duro crepitant sub vulnere malæ.
 Stat gravis Entellus nisuque immotus eodem
 Corpore tela modo atque oculis vigilantibus exit.
 Ille, velut celsam oppugnat qui molibus urbem,
 Aut montana sedet circum castella sub armis, 440

Nunc hos, nunc illos aditus, omnemque pererrat
 Arte locum, et variis assultibus irritus urget.
 Ostendit dextram insurgens Entellus et alte
 Extulit: ille ictum venientem a vertice velox
 Prævidit, celerique elapsus corpore cessit. 445

Entellus vires in ventum effudit, et ultro
 Ipse gravis graviterque ad terram pondere vasto
 Concidit: ut quondam cava concidit aut Erymantho,
 Aut Ida in magna radicibus eruta pinus.

Consurgunt studiis Teuceri et Trinacria pubes; *lagon* 450
 It clamor cælo, primusque accurrit Acestes,
 Æquævumque ab humo miserans attollit amicum.

At non tardatus casu neque territus heros
 Acrior ad pugnam redit, ac vim suscitât ira;
 Tum pudor incendit vires et conscia virtus, 455

Præcipitemque Daren ardens agit æquore toto,
 Nunc dextra ingeminans ictus, nunc ille sinistra.

Nec mora, nec requies. Quam multa grandine nimbi
 Culminibus crepitant, sic densis ictibus heros
 Creber utraque manu pulsat versatque Dareta: 460

Tum pater Æneas procedere longius iras
 Et sævire animis Entellum haud passus acerbis;
 Sed finem imposuit pugnae, fessumque Dareta
 Eripuit, mulcens dictis, ac talia fatur:

“Infelix, quæ tanta animum dementia cepit? 465
 Non vires alias conversaquæ numina sentis?
 Cede deo.” Dixitque, et prælia voce diremit.

Apt illum fidi æquales, genua ægra trahentem,
Jactantemque utroque caput, crassumque cruorem
Ore ejectantem mixtosque in sanguine dentes, 470

Ducunt ad naves; galeamque ensemque vocati
Accipiunt: palmam Entello taurumque relinquunt.
Hic victor, superans animis tauroque superbus: *Spem*
"Nate dea, vosque hæc," inquit, "cognoscite Teucri,
Et mihi quæ fuerint juvenali in corpore vires, 475
Et qua servetis revocatum a morte Dareta."

Dixit, et adversi contra stetit ora juvenci,
Qui donum adstabat pugnæ, durosque reducta
Libravit dextra media inter cornua cestus
Arduus, effractoque illisit in ossa cerebro. 480

Sternitur exanimisque tremens procumbit humi bos.
Ille super tales effundit pectore voces:

"Hanc tibi, Eryx, meliorem animam pro morte Daretis
Persolvo: hic victor cestus artemque repono." *lingua* 485

Protinus Æneas celeri certare sagitta
Invitat, qui forte velint, et præmia ponit;
Ingentique manu malum de nave Seresti
Erigit, et volucrem trajecto in fune columbam,
Quo tendant ferrum, malo suspendit ab alto.

Convenere viri, dejectamque ærea sortem 490
Accepit galea; et primus clamore secundo
Hyrtacidæ ante omnes exit locus Hippocoontis;
Quem modo navali Mnestheus certamine victor
Consequitur, viridi Mnestheus evinctus oliva:

Tertius Eurytion, tuus, o clarissime, frater, 495
Pandare, qui quondam, jussus confundere foedus,
In medios telum torsisti primus Achivos.

Extremus galeaque ima subsedit Acestes,
Ausus et ipse manu juvenum tentare laborem. *attent*
Tum validis flexos incurvant viribus arcus 500

Pro se quisque viri, et depromunt tela pharetris.

Primaque per coelum nervo stridente sagitta
Hyrtacidæ juvenis volucres diverberat auras; *divides*
Et venit, adversique infigitur arbore mali. *Proeli*

Intremuit malus, timuitque exterrita pennis 505
Ales, et ingenti sonuerunt omnia plausu.
Post acer Mnestheus aducto constitit arcu,

Alta petens, pariterque oculos telumque tetendit. *deus. tel.*

Ast ipsam miserandus avem contingere ferro

Non valuit; nodos et vincula linea rupit,

510

Queis innexa pedem malo pendebat ab alto: *asa. referre*

Illa notos atque atra volans in nubila fugit.

Tum rapidus, jumdudum arcu contenta parato

Tela tenens, fratrem Eurytion in vota vocavit,

Jam vacuo lætam cœlo speculatus, et alis

515

Plaudentem nigra figit sub nube columbam.

Decidit exanimis, vitamque reliquit in astris

Ætheriis, fixamque refert delapsa sagittam.

Amissa solus palma superabat Acestes:

Qui tamen aërias telum contendit in auras, *logis*

520

Ostentans artemque pater arcumque sonantem. *— pater*

Hic oculis subitum objicitur magnoque futurum

Augurio monstrum: docuit post exitus ingens,

Seraque terrifici cecinerunt omina vates.

Namque volans liquidis in nubibus arsit arundo,

525

Signavitque viam flammis, tenuesque recessit

Consumta in ventos: cœlo seu sæpe refixa

Transcurrunt crinemque volantia sidera ducunt.

Attonitis hæserè animis, superosque precati

Trinacrii Teucrique viri: nec maximus omen

530

Abnuìt Æneas; sed lætum amplexus Acesten

Muneribus cumulat magnis, ac talia fatur:

“Sume, pater; nam te voluit rex magnus Olympi

Talibus auspiciis exsortem ducere honores.

Ipsius Anchisæ longævi hoc munus habebis,

535

Cratera impressum signis; quem Thrasius olim

Anchisæ genitori in magno munere Cisseus

Ferre sui dederat monumentum et pignus amoris.”

Sic fatus cingit viridanti tempora lauro,

Et primum ante omnes victorem appellat Acesten.

540

Nec bonus Eurytion prælato invidit honori,

Quamvis solus avem cœlo dejecit ab alto.

Proximus ingreditur donis, qui vincula rupit;

Extremus, volucris qui fixit arundine malum.

At pater Æneas, nondum certamine misso,

545

Custodem ad sese comitemque impubis Iuli

Epytiden vocat, et fidam sic fatur ad aurem:

- "Vade age, et Ascanio, si jam puerile paratum
 Agmen habet secum, cursusque instruxit equorum,
 Ducat avo turmas, et sese ostendat in armis, 530
 Dic," ait. Ipse omnem longo decedere circo
 Infusum populum, et campos jubet esse patentes.
 Incedunt pueri, pariterque ante ora parentum
 Frenatis lucent in equis, quos omnis euntes
 Trinacriæ mirata fremit Trojæque juvenus. 555
 Omnibus in morem tonsa coma pressa corona: *himene.*
 Cornea bina ferunt præfixo hastilia ferro,
 Pars leves humero pharetras; it pectore summo
 Flexilis obtorti per collum circulus auri.
 Tres equitum numero turmæ, ternique vagantur 560
 Ductores; pueri bis seni quemque secuti
 Agmine partito fulgent paribusque magistris.
 Una acies juvenum, ducit quam parvus ovantem
 Nomen avi referens Priamus, tua clara, Polite,
 Progenies, auctura Italos; quem Thracius albis 565
 Portat equus bicolor maculis, vestigia primi
 Alba pedis frontemque ostentans arduus albam.
 Alter Atys, genus unde Atii duxere Latini,
 Parvus Atys, pueroque puer dilectus Iulo.
 Extremus formaque ante omnes pulcher Iulus 570
 Sidonio est invectus equo, quem candida Dido
 Esse sui dederat monumentum et pignus amoris:
 Cetera Trinacriæ pubes senioris Acestæ
 Fertur equis.
 Excipiunt plausu pavidos, gaudentque tuentes 575
 Dardanidæ, veterumque agnoscunt ora parentum.
 Postquam omnem læti consessum oculosque suorum
 Lustravere in equis, signum clamore paratis
 Epytides longe dedit insonitque flagello.
 Olli discurrere pares, atque agmina terni 580
 Diductis solvere choris, rursusque vocati *extricatis*
 Convertere vias infestaque tela tulere.
 Inde alios ineunt cursus aliosque recursus
 Adversi spatiis, alternosque orbibus orbes
 Impediunt, pugnaeque cient simulacra sub armis: 585
 Et nunc terga fuga nudant, nunc spicula vertunt
 Infensi, facta pariter nunc pace feruntur.

Ut quondam Creta fertur Labyrinthus in alta
 Parietibus textum cæcis iter ancipitemque
 Mille viis habuisse dolum, qua signa sequendi *ubi* 590
 Falleret indeprensus et irremediabilis error:
 Haud alio Teucrum nati vestigia cursu
 Impediunt, texuntque fugas et prælia ludo,
 Delphinum similes, qui per maria humida nando
 Carpathium Libycumque secant [luduntque per undas.] 595
 Hunc morem, hos cursus, atque hæc certamina primus
 Ascanius, Longam muris quum cingeret Albam,
 Retulit, et priscos docuit celebrare Latinos, *from creber*
 Quo puer ipse modo, secum quo Troia pubes:
 Albani docuere suos; hinc maxima porro 600
 Accepit Roma, et patrium servavit honorem;
 Trojaque nunc, pueri Trojanum dicitur agmen.
 Hæc celebrata tenus sancto certamina patri.

Hic primum fortuna fidem mutata novavit.

Dum variis tumulo referunt solemnia ludis, 605
 Irim de cælo misit Saturnia Juno
 Iliacam ad classem, ventosque aspirat eunti,
 Multa movens, necdum antiquum saturata dolorem.
 Illa viam celerans per mille coloribus arcum,
 Nulli visa cito decurrit tramite virgo: 610
 Conspicit ingentem concursum, et litora lustrat,
 Desertosque videt portus classemque relictam.
 At procul in sola secretæ Troades acta
 Amissum Anchisen flebant, cunctæque profundum
 Pontum aspectabant flentes: "Heu, tot vada fessis 615
 Et tantum superesse maris!" vox omnibus una.
 Urbem orant; tædet pelagi perferre laborem.
 Ergo inter medias sese haud ignara nocendi
 Conjicit, et faciemque deæ vestemque reponit:
 Fit Beroë, Tmarii conjux longæva Dorycli, 620
 Cui genus et quondam nomen natique fuissent;
 Ac sic Dardanidum mediam se matribus infert:
 "O miseræ, quas non manus," inquit, "Achaïca bello
 Traxerit ad letum patriæ sub mœnibus! o gens
 Infelix! cui te exitio fortuna reservat? 625
 Septima post Trojæ excidium jam vertitur æstas,
while Quum freta, quum terras omnes, tot inhospita saxa

Sideraque emensæ ferimur; dum per mare magnum
 Italiam sequimur fugientem, et volvinur undis.
 Hic Erycis fines fraterni atque hospes Acestes: 630
 Quid prohibet muros jacere et dare civibus urbem?
 O patria et rapti nequidquam ex hoste penates,
 Nullane jam Trojæ dicentur mœnia? nusquam
 Hectoreos annes, Xanthum et Simoënta, videbo?
 Quin agite, et mecum infaustas exurite puppes. 635
 Nam mihi Cassandræ per somnum vatis imago
 Ardentes dare visa faces. Hic quærite Trojam;
 Hic domus est, inquit, vobis. Jam tempus agi res,
 Nec tantis mora prodigiis. En quatuor aræ
 Neptuno; deus ipse faces animumque ministrat." 640
 Hæc memorans prima infensum vi corripit ignem,
 Sublataque procul dextra connixa coruscat,
 Et jacit. Arrectæ mentes stupefactaque corda
 Iliadum. Hic una e multis, quæ maxima natu,
 Pyrgo, tot Priami natorum regia nutrix: 645
 "Non Beroë vobis, non hæc Rhœteïa, matres,
 Est Dorycli conjux; divini signa decoris
 Ardentesque notate oculos; qui spiritus illi,
 Qui vultus, vocisque sonus, vel gressus eunti.
 Ipsa egomet dudum Beroën digressa reliqui 650
 Ægram, indignantem, tali quod sola careret
 Munere, nec meritos Anchisæ inferret honores."
 Hæc effata.
 At matres primo ancipites oculisque malignis
 Ambiguæ spectare rates miserum inter amorem 655
 Præsentis terræ fatisque vocantia regna:
 Quum dea se paribus per cælum sustulit alis,
 Ingentemque fuga secuit sub nubibus arcum.
 Tum vero attonitæ monstris actæque furore
 Conclamant, rapiuntque focis penetralibus ignem; 660
 Pars spoliant aras, frondem ac virgulta facesque
 Conjiciunt. Furit immissis Vulcanus habenis
 Transtra per et remos et pictas abiete puppes.
 Nuntius Anchisæ ad tumulum cuneosque theatri
 Incensas perfert naves Eumelus, et ipsi 665
 Respiciunt atram in nimbo volitare favillam.
 Primus et Ascanius, cursus ut lætus equestres

Ducebat, sic acer equo turbata petivit
 Castra, nec exanimés possunt retinere magistri.
 "Quis furor iste novus? quo nunc, quo tenditis," inquit, 670
 "Heu miseræ cives? non hostem inimicaque castra
 Argivum, vestras spes uritis. En ego vester
 Ascanius." Galeam ante pedes projecit inanem,
 Qua ludo indutus belli simulacra ciebat.
 Accelerat simul Æneas, simul agmina Teucrum. 675
 Ast illæ diversa metu per litora passim
 Diffugiunt, silvasque et sicubi concava furtim *Si y. wh*
 Saxa petunt; piget incepti lucisque, suosque
 Mutatæ agnoscunt, excussa que pectore Juno est.
 Sed non idcirco flammæ atque incendia vires 680
 Indomitas posuere: udo sub robore vivit *non. super. scilicet*
 Stuppa vomens tardum fumum, lentusque carinas *adv.*
 Est vapor, et toto descendit corpore pestis,
 Nec vires heroum infusa que flumina prosunt.
 Tum pius Æneas humeris abscindere vestem, 685
 Auxilioque vocare deos, et tendere palmas:
 "Jupiter omnipotens, si nondum exosus ad unum
 Trojanos, si quid pietas antiqua labores *acc of respect*
 Respicit humanos, da flammam evadere classi
 Nunc, Pater, et tenues Teucrum res eripe leto. 690
 Vel tu, quod superest infesto fulmine morti,
 Si mereor, demitte, tuaque hic obrue dextra."
 Vix hæc ediderat, quum effusis imbribus atra
 Tempestas sine more furit, tonitruque tremiscunt
 Ardua terrarum et campi; ruit æthere toto 695
 Turbidus imber aqua densisque nigerrimus austris;
 Implenturque super puppes; semiusta madescunt
 Robora; restinctus donec vapor omnis, et omnes,
 Quatuor amissis, servatæ a peste carinæ.
 At pater Æneas, casu concussus acerbo, 700
 Nunc huc ingentes nunc illuc pectore curas
 Mutabat versans, Siculisne resideret arvis,
 Oblitus fatorum, Italasne capèsseret oras.
 Tum senior Nautes, unum Tritonia Pallas
 Quem docuit multa que insignem reddidit arte, 705
 Hæc responsa dabat, vel quæ portenderet ira
 Magna deum, vel quæ fatorum posceret ordo;
 Isque his Æneam solatus vocibus infit:

"Nate dea, quo fata trahunt retrahuntque, sequamur :
Quidquid erit, superanda omnis fortuna ferendo est. 710

Est tibi Dardanius divinæ stirpis Acestes :
Hunc cape consiliis socium et conjunge volentem ;
Huic trade, amissis superant qui navibus, et quos
Pertæsum magni incepti rerumque tuarum est ; 715
Longævusque senes ac fessas æquore matres,
Et quidquid tecum invalidum metuensque periculi est,
Delige, et his habeant terris, sine, mœnia fessi :
Urbeæ appellabunt permissio nomine Acestam."

Talibus incensus dictis senioris amici,
Tum vero in curas animum diducitur omnes ; 720
Et Nox atra polum bigis subvecta tenebat.

Visa dehinc cœlo facies delapsa parentis *fortissime*
Anchisæ subito tales effundere voces :

"Nate, mihi vita quondam, dum vita manebat,
Care magis, nate, Iliacis exercite fati, 725

Imperio Jovis huc venio, qui classibus ignem
Depulit, et cœlo tandem miseratus ab alto est.

Consiliis pare, quæ nunc pulcherrima Nautes *obey*
Dat senior : lectos juvenes, fortissima corda,

Defer in Italiam. Gens dura atque aspera cultu 730
Debellanda tibi Latio est. Ditis tamen ante

Infernas accede domos, et Averna per alta
Congressus pete, nate, meos. Non me impia namque

Tartara habent tristesque umbræ ; sed amœna piorum *happy*
Concilia Elysiumque colo. Huc casta Sibylla 735

Nigrarum multo pecudum te sanguine ducet.
Tum genus omne tuum et quæ dentur mœnia disces.

Jamque vale : torquet medios Nox humida cursus,
Et me sævus equis Oriens afflavit anhelis."

Dixerat : et tenues fugit, cœu fumus, in auras. *liber* 740
Æneas, "Quo deinde ruis ? quo proripis ?" inquit, *rush*

"Quem fugis ? aut quis te nostris complexibus arcet ?"

Hæc memorans cinerem et sopitos suscitât ignes,
Pergameumque Larem et canæ penetralia Vestæ

Farre pio et plena supplex veneratur acerra. 745

Extemplo socios primumque arcessit Acesten,
Et Jovis imperium et cari præcepta parentis
Edocet, et quæ nunc animo sententia constet.

Haud mora consiliis, nec jussa recusat Acestes.

- Transcribunt urbi matres, populumque volentem 750
 Deponunt, animos nil magnæ laudis egentes.
 Ipsi transtra novant, flammisque ambesa reponunt
 Robora navigiis; aptant remosque rudentesque,
 Exigui numero, sed bello vivida virtus.
 Interea Æneas urbem designat aratro 755
 Sortiturque domos; hoc Ilium et hæc loca Trojam
 Esse jubet. Gaudet regno Trojanus Acestes,
 Indicitque forum et patribus dat jura vocatis.
 Tum vicina astris Erycino in vertice sedes
 Fundatur Veneri Idaliæ, tumuloque sacerdos 760
 Ac lucus late sacer additur Anchiseo.
 Jamque dies epulata novem gens omnis, et aris
 Factus honos; placidi straverunt æquora venti,
 Creber et aspirans rursus vocat Auster in altum. 765
 Exoritur procurva ingens per litora fletus;
 Complexi inter se noctemque diemque morantur.
 Ipsæ jam matres, ipsi, quibus aspera quondam
 Visa maris facies et non tolerabile numen,
 Ire volunt omnemque fugæ perferre laborem. 770
 Quos bonus Æneas dictis solatur amicis,
 Et consanguineo lacrimans commendat Acestæ.
 Tres Eryci vitulos et Tempestatibus agnam
 Cædere deinde jubet, solvique ex ordine funem.
 Ipse, caput tonsæ foliis evinctus olivæ,
 Stans procul in prora pateram tenet, extaque salsos 775
 Porricit in fluctus ac vina liquentia fundit.
 Prosequitur surgens a puppi ventus euntes.
 Certatim socii feriunt mare, et æquora verrunt.
 At Venus interea Neptunum exercita curis
 Alloquitur, talesque effundit pectore questus: 780
 "Junonis gravis ira nec exsaturabile pectus
 Cogunt me, Neptune, preces descendere in omnes;
 Quam nec longa dies pietas nec mitigat ulla,
 Nec Jovis imperio fatisque infracta quiescit. 785
 Non media de gente Phrygum exedissee nefandis
 Urbem odiis satis est, nec pœnam traxe per omnem;
 Reliquias, Trojæ cineres atque ossa peremtæ
 Insequitur. Causas tanti sciat illa furoris.
 Ipse mihi nuper Libycis tu testis in undis,
 Quam molem subito excierit. Maria omnia cœlo 790

Miscuit, Æoliis nequidquam freta procellis,
 In regnis hoc ausa tuis.
 Per scelus ecce etiam Trojanis matribus actis
 Exussit fœde puppes, et classe subegit
 Amissa socios ignotæ linquere terræ. 795
 Quod superest, oro, liceat dare tuta per undas
 Vela tibi! liceat Laurentem attingere Thybrim,
 Si concessa peto, si dant ea mœnia Parcæ.”
 Tum Saturnius hæc domitor maris edidit alti:
 “Fas omne est, Cytherea, meis te fidere regnis, 800
 Unde genus ducis. Merui quoque; sæpe furores
 Compressi et rabiem tantam cœlique marisque. *rage*
 Nec minor in terris (Xanthum Simoëntaque testor)
 Æneæ mihi cura tui. Quum Troïa Achilles
 Exanimata sequens impingeret agmina muris, 805
 Millia multa daret leto, gementque repleti *gemens*
 Amnes, nec reperire viam atque evolvere posset
 In mare se Xanthus, Pelidæ tunc ego forti
 Congressum Ænean nec dis nec viribus æquis
 Nube cava rapui, cuperem quum vertere ab imo 810
 Structa meis manibus perjuræ mœnia Trojæ.
 Nunc quoque mens eadem perstat mihi: pelle timorem.
 Tutus, quos optas, portus accedet Averni.
 Unus erit tantum, amissum quem gurgite quæret;
 Unum pro multis dabitur caput.” 815
 His ubi læta deæ permulsit pectora dictis,
 Jungit equos auro genitor, spumantiaque addit
 Frena feris, manibusque omnes effundit habenas:
 Cæruleo per summa levis volat æquora curru.
 Subsidunt undæ, tumidumque sub axe tonanti 820
 Sternitur æquor aquis; fugiunt vasto æthere nimbi.
 Tum variæ comitum facies,—immania cete,
 Et senior Glauci chorus Inousque Palæmon,
 Tritonesque citi Phorcique exercitus omnis:
 Læva tenet Thetis et Melite Panopeaque virgo, 825
 Nesæ Spioque Thaliaque Cymodoceque.
 His patris Æneæ suspensam blanda vicissim
 Gaudia pertentant mentem; jubet ocius omnes
 Attolli malos, intendi brachia velis.
 Una omnes fecere pedem, pariterque sinistros, 830
 Nunc dextros solvere sinus; una ardua torquent

Cornua detorquentque: ferunt sua flamina classem.
 Princeps ante omnes densum Palinurus agebat
 Agmen: ad hunc alii cursum contendere jussi. 834
 Jamque fere mediam cœli nox humida metam
 Contigerat: placida laxarant membra quiete
 Sub remis fusi per dura sedilia nautæ;
 Quum levis ætheriis delapsus Somnus ab astris
 Aëra dimovit tenebrosum et dispulit umbras,
 Te, Palinure, petens, tibi somnia tristia portans 840
 Insoniti: puppique deus consedit in alta,
 Phorbanti similis, funditque has ore loquelas:
 "Iaside Palinure, ferunt ipsa æquora classem;
Æquatæ spirant auræ; datur hora quieti:
 Pone caput, fessosque oculos furare labori; 845
 Ipse ego paulisper pro te tua munera inibo."
 Cui vix attollens Palinurus lumina fatur:
 "Mene salis placidi vultum fluctusque quietos
 Ignorare jubes? mene huic confidere monstro?
 Ænean credam quid enim fallacibus austris, 850
 Et cœli toties deceptus fraude sereni?"
 Talia dicta dabat, clavumque affixus et hærens
 Nusquam amittebat, oculosque sub astra tenebat.
 Ecce deus ramum Lethæo rore madentem
 Vique soporatum Stygia super utraque quassat 855
 Tempora, cunctantique natantia lumina solvit.
 Vix primos inopina quies laxaverat artus:
 Et super incumbens, cum puppis parte revulsa
 Cumque gubernaculo, liquidas projecit in undas
 Præcipitem, ac socios nequidquam sæpe vocantem. 860
 Ipse volans tenues se sustulit ales ad auras.
 Currit iter tutum non secius æquore classis,
 Promissisque patris Neptuni interrita fertur.
 Jamque adeo scopulos Sirenum advecta subibat,
 Difficiles quondam multorumque ossibus albos; 865
 Tum rauca assiduo longe sale saxa sonabant:
 Quum pater amisso fluitantem errare magistro
 Sensit, et ipse ratem nocturnis rexit in undis,
 Multa gemens, casuque animum concussus amici.
 "O nimium cœlo et pelago confise sereno, 870
 Nudus in ignota, Palinure, jacebis arena!"

7 *Antea h. l.*
1890
P. VIRGILII MARONIS

ÆNEIDOS

LIBER SEXTUS.

Sic fatur lacrimans, classique immittit habenas,
Et tandem Euboicis Cumarum allabitur oris.
Obvertunt pelago proras; tum dente tenaci
Ancora fundabat naves, et litora curvæ *related to E. 1. 1. 1.*
Prætexunt puppes. Juvenum manus emicat ardens 5
Lit^{us} in Hesperium; quærit pars semina flammæ
Abstrusa in venis silicis; pars densa ferarum
Tecta rapit, silvas, inventaque flumina monstrat.
At pius Æneas arces, quibus altus Apollo
Præsidet, horrendæque procul secreta Sibyllæ, 10
Antrum immane, petit, magnam cui mentem animumque
Delius inspirat vates aperitque futura. *Calliope*
Jam subeunt Triviæ lucos atque aurea tecta.

Dædalus, ut fama est, fugiens Minoia regna,
Præpetibus pennis ausus se credere cœlo, *1890* 15
Insuetum per iter gelidâs enavit ad Arctos,
Chalcidicaque levis tandem super adstitit arce.
Redditus his primum terris tibi, Phœbe, sacravit
Remigium alarum, posuitque immania templa.
In foribus letum Androgei: tum pendere pœnas 20
Cecropidæ jussi, miserum! septena quotannis
Corpora natorum; stat ductis sortibus urna. *urno - 9*
Contra elata mari respondet Gnosia tellus:
Hic crudelis amor tauri suppositaque furto
Pasiphaë, mixtumque genus prolesque biformis 25
Minotaurus inest, Veneris monumenta nefandæ;
Hic labor ille domus et inextricabilis error:

Magnum reginæ sed enim miseratus amorem
 Dædalus ipse dolos tecti ambagesque resolvit,
 Cæca regens filo vestigia. Tu quoque magnam 30
 Partem opere in tanto, sineret dolor, Icare, haberes.
 Bis conatus erat casus effingere in auro;
 Bis patriæ cecidere manus. Quin protenus omnia
 Perlegerent oculis, ni jam præmissus Achates
 Afforet atque una Phœbi Triviæque sacerdos, 35
 Deïphobe Glauci, fatur quæ talia regi:
 "Non hoc ista sibi tempus spectacula poscit;
 Nunc grege de intacto septem mactare juvencos
 Præstiterit, totidem lectas de more bidentes."
 Talibus affata Ænean—nec sacra morantur 40
 Jussa viri—Teucros vocat alta in templa sacerdos.
 Excisum Euboicæ latus ingens rupis in antrum,
 Quo lati ducunt aditus centum, ostia centum;
 Unde ruunt totidem voces, responsa Sibyllæ.
 Ventum erat ad limen, quum virgo, "Poscere fata 45
 Tempus," ait: "deus, ecce deus!" Cui talia fanti
 Ante fores subito non vultus, non color unus,
 Non comtæ mansere comæ; sed pectus anhelum,
 Et rabie fera corda tument; majorque videri,
 Nec mortale sonans, afflata est numine quando 50
 Jam propiore dei. "Cessas in vota precesque,
 Tros," ait, "Ænea? cessas? neque enim ante dehiscunt
 Attonitæ magna ora domus." Et talia fata
 Conticuit. Gelidus Teucris per dura cucurrit
 Ossa tremor, funditque preces rex pectore ab imo: 55
 "Phœbe, graves Trojæ semper miserate labores,
 Dardana qui Paridis direxti tela manusque
 Corpus in Æacidæ; magnas obeuntia terras
 Tot maria intravi, duce te, penitusque repostas
 Massylum gentes prætentaque Syrtibus arva; 60
 Jam tandem Italiæ fugientis prendimus oras.
 Hac Trojana tenus fuerit fortuna secuta.
 Vos quoque Pergameæ jam fas est parcere genti,
 Dique deæque omnes, quibus obstitit Ilium et ingens
 Gloria Dardaniæ. Tuque, o sanctissima vates, 65
 Præscia venturi, da—non indebita posco
 Regna meis fatis—Latio considerare Teucros

Errantesque deos agitataque numina Trojæ.
Tum Phœbo et Triviæ solido de marmore templum
Instituam festosque dies de nomine Phœbi. 70

Te quoque magna manent regnis penetralia nostris;
Hic ego namque tuas sortes arcanaque fata,
Dicta meæ genti, ponam, lectosque sacrabo,
Alma, viros. Foliis tantum ne carmina manda,
Ne turbata volent rapidis ludibria ventis: 75
Ipsa canas, oro." Finem dedit ore loquendi. —

At Phœbi nondum patiens immanis in antro
Bacchatur vates, magnum si pectore possit
Excussisse deum: tanto magis ille fatigat
Os rabidum, fera corda domans, fingitque premendo. — 80

Ostia jamque domus patuere ingentia centum
Sponte sua, vatisque ferunt responsa per auras:
"O tandem magnis pelagi defuncte periclis! —

Sed terræ graviora manent—in regna Lavini
Dardanidæ venient; mitte hanc de pectore curam; 85
Sed non et venisse volent. Bella, horrida bella,
Et Thybrim multo spumantem sanguine cerno.

Non Simois tibi nec Xanthus, nec Dorica castra
Defuerint: alius Latio jam partus Achilles,
Natus et ipsæ dea: nec Teucris addita Juno 90

Usquam aberit; quum tu supplex in rebus egenis
Quas gentes Italum aut quas non oraveris urbes!
Causa mali tantæ conjux iterum hospita Teucris
Externique iterum thalami.

Tu ne cede malis; sed contra audentior ito, 95
Quam tua te fortuna sinet. Via prima salutis,
Quod minime reris, Graia pandetur ab urbe."

Talibus ex adyto dictis Cumæa Sibylla
Horrendas canit ambages antroque remugit
Obscuris vera involvens: ea frena furenti 100

Concutit, et stimulos sub pectore vertit Apollo.
Ut primum cessit furor et rabida ora quierunt,
Incipit Æneas heros: "Non ulla laborum,

O virgo, nova mi facies inopinave surgit:
Omnia præcepi atque animo mecum ante peregi. 105
Unum oro—quando hic inferni janua regis
Dicitur et tenebrosa palus Acheronte refuso—

Ire ad conspectum cari genitoris et ora
 Contingat: doceas iter et sacra ostia pandas.
 Illum ego per flammās et mille sequentia tela 110
 Eripui his humeris, medioque ex hoste recepi;
 Ille meum comitatus iter maria omnia mecum
 Atque omnes pelagique minas cœlique ferebat
 Invalidus, vires ultra sortemque senectæ.
 Quin, ut te supplex peterem et tua limina adirem, 115
 Idem orans mandata dabat. Natique patrisque,
 Alma, precor, miserere;—potes namque omnia, nec te
 Nequidquam lucis Hecate præfecit Avernis;—
 Si potuit manes arcessere conjugis Orpheus,
 Threïcia fretus cithara fidibusque canoris, 120
 Si fratrem Pollux alterna morte redemit,
 Itque reditque viam toties. Quid Thesea magnum,
 Quid memorem Alciden? Et mi genus ab Jove summo."

Talibus orabat dictis, arasque tenebat;
 Quum sic orsa loqui vates: "Sate sanguine divum 125
 Tros Anchisiada, facilis descensus Averno;
 Noctes atque dies patet atri janua Ditis;
 Sed revocare gradum superasque evadere ad auras,
 Hoc opus, hic labor est. Pauci, quos æquus amavit
 Jupiter, aut ardens evexit ad æthera virtus, 130
 Dis geniti potuere. Tenent media omnia silvæ,
 Cocytusque sinu labens circumvenit atro.
 Quod si tantus amor menti, si tanta cupido est,
 Bis Stygios innare lacus, bis nigra videre
 Tartara, et insano juvat indulgere labori. 135
 Accipe, quæ peragenda prius. Latet arbore opaca
 Aureus et foliis et lento vimine ramus,
 Junoni infernæ dictus sacer: hunc tegit omnis
 Lucus et obscuris claudunt convallibus umbræ.
 Sed non ante datur telluris operta subire, 140
 Auricomos quam qui decerpserit arbore fetus.
 Hoc sibi pulchra suum ferri Proserpina munus
 Instituit. Primo avulso non deficit alter
 Aureus, et simili frondescit virga metallo. hunc
 Ergo alte vestiga oculis, et rite repertum 145
 Carpe manu: namque ipse volens facilisque sequetur,
 Si te fata vocant: aliter, non viribus ullis

Vincere, nec duro poteris convellere ferro.
 Præterea jacet exanimum tibi corpus amici—
 Heu nescis!—totamque incestat funere classem, 150
 Dum consulta petis nostrogue in limine pendes.
 Sedibus hunc refer ante suis, et conde sepulcro.
 Duc nigras pecudes; ea prima piacula sunt.
 Sic demum lucos Stygis, regna invia vivis
 Aspicies.” Dixit, pressoque obmutuit ore. 155
 Æneas mæsto defixus lumina vultu
 Ingreditur, linquens antrum, cæcosque volutat
 Eventus animo secum. Cui fidus Achates
 It comes, et paribus curis vestigia figit.
 Multa inter sese vario sermone serebant, 160
 Quem socium exanimem vates, quod corpus humandum
 Diceret. Atque illi Misenum in litore sicco,
 Ut venere, vident indigna morte peremtum,—
 Misenum Æoliden, quo non præstantior alter
 Ære ciere viros, Martemque accendere cantu. 165
 Hectoris hic magni fuerat comes; Hectora circum
 Et lituo pugnas insignis obibat et hasta.
 Postquam illum vita victor spoliavit Achilles,
 Dardanio Æneæ sese fortissimus heros
 Addiderat socium, non inferiora secutus. 170
 Sed tum, forte cava dum personat æquora concha,
 Demens, et cantu vocat in certamina divos,
 Æmulus exceptum Triton, si credere dignum est,
 Inter saxa virum spumosa immerserat unda.
 Idcirco omnes magno circum clamore fremebant, 175
 Præcipue pius Æneas. Tum jussa Sibyllæ,
 Haud mora, festinant flentes, aramque sepulcri
 Congerere arboribus cœloque educere certant.
 Itur in antiquam silvam, stabula alta ferarum:
 Procumbunt piceæ; sonat icta securibus illex; 180
 Fraxineque trabes cuneis et fissile robur
 Scinditur; advolvunt ingentes montibus ornos.
 Nec non Æneas opera inter talia primus
 Hortatur socios, paribusque accingitur armis.
 Atque hæc ipse suo tristi cum corde volutat, 185
 Aspectans silvam immensam, et sic forte precatur:
 “Si nunc se nobis ille aureus arbore ramus

Ostendat nemore in tanto! quando omnia vere
 Heu nimium de te vates, Misene, locuta est."
 Vix ea fatus erat, geminæ quum forte columbæ 190
 Ipsa sub ora viri cœlo venere volantes,
 Et viridi sedere solo. Tum maximus heros
 Maternas agnoscit aves, lætusque precatur:
 "Este duces, o, si qua via est, cursumque per auras
 Dirigite in lucos, ubi pinguem dives opacat 195
 Ramus humum. Tuque, o, dubiis ne defice rebus,
 Diva parens." Sic effatus vestigia pressit,
 Observans quæ signa ferant, quo tendere pergant.
 Pascentes illæ tantum prodire volando,
 Quantum acie possent oculi servare sequentum. 200
 Inde ubi venere ad fauces graveolentis Averni,
 Tollunt se celeres, liquidumque per aëra lapsæ
 Sedibus optatis geminæ super arbore sidunt,
 Discolor unde auri per ramos aura refulsit.
 Quale solet silvis brumali frigore viscum 205
 Fronde virere nova, quod non sua seminat arbos,
 Et croceo fetu teretes circumdare truncos:
 Talis erat species auri frondentis opaca
 Ilice; sic leni crepitabat bractea vento.
 Corripit Æneas extemplo, avidusque refringit 210
 Cunctantem, et vatis portat sub tecta Sibyllæ.
 Nec minus interea Misenum in litore Teucri
 Flebant, et cineri ingrato suprema ferebant.
 Principio pinguem tædis et robore secto
 Ingentem struxere pyram, cui frondibus atris 215
 Intexunt latera, et feræles ante cupressos
 Constituunt, decorantque super fulgentibus armis.
 Pars calidos latices et ahena undantia flammis
 Expediunt, corpusque lavant frigentis et unguunt:
 Fit gemitus. Tum membra toro defleta reponunt, 220
 Purpureasque super vestes, velamina nota,
 Conjiciunt: pars ingenti subiere feretro,
 Triste ministerium, et subjectam more parentum
 Aversi tenuere facem. Congesta cremantur
 Thurea dona, dapes, fuso crateres olivo. 225
 Postquam collapsi cineres et flamma quievit,
 Reliquias vino et bibulam lavere favillam,

Ossaque lecta cado textit Corynæus ahenō.
 Idem ter socios pura circumtulit unda,
 Spargens rorē levi et ramo felicis olivæ, 230
 Lustravitque viros, dixitque novissima verba.
 At pius Æneas ingenti mole sepulcrum
 Imponit, suaque arma viro, remumque tubanque,
 Monte sub aërio; qui nunc Misenus ab illo
 Dicitur, æternumque tenet per sæcula nomen. 235
 His actis propere exsequitur præcepta Sibyllæ.
 Spelunca alta fuit vastoque immanis hiatu,
 Scrupæ, tuta lacu nigro nemorumque tenebris,
 Quam super haud ullæ poterant impune volantes
 Tendere iter pennis: talis sese halitus atris 240
 Faucibus effundens supera ad convexa ferebat:
 [Unde locum Graii dixerunt nomine Aornon.]
 Quatuor hic primum nigrantes terga juvencos
 Constituit, frontique invergit vincta sacerdos,
 Et summas carpens media inter cornua sætas, 245
 Ignibus imponit sacris, libamina prima,
 Voce vocans Hecaten Cœloque Ereboque potentem:
 Supponunt alii cultros, tepidumque cruorem
 Suscipiunt pateris. Ipse atri velleris agnam
 Æneas matri Eumenidum magnæque sorori 250
 Ensē ferit, sterilemque tibi, Proserpina, vaccam:
 Tum Stygio regi nocturnas inchoat aras,
 Et solida imponit taurorum viscera flammis,
 Pingue super oleum infundens ardentibus extis.
 Ecce autem primi sub lumina solis et ortus 255
 Sub pedibus mugire solum et juga cœpta moveri
 Silvarum, visæque canes ululare per umbram,
 Adventante dea. "Procul o, procul este, profani,"
 Conclamat vates, "totoque absistite luco;
 Tuque invade viam, vaginaque eripe ferrum: 260
 Nunc animis opus, Ænea, nunc pectore firmo."
 Tantum effata, furens antro se immisit aperto:
 Ille ducem haud timidus vadentem passibus æquat.
 Di, quibus imperium est animarum, Umbraeque silentes,
 Et Chaos, et Phlegethon, loca nocte tacentia late, 265
 Sit mihi fas audita loqui; sit numine vestro
 Pandere res alta terra et caligine mersas.

Ibant obscuri sola sub nocte per umbram,
 Perque domos Ditis vacuas et inania regna. *disertus*
 Quale per incertam lunam sub luce maligna *h. g. g.* 270
 Est iter in silvis: ubi cœlum condidit umbra
 Jupiter, et rebus nox abstulit atra colorem.

Vestibulum ante ipsum primisque in faucibus Orci
3 maj Luctus et ultrices posuere cubilia Curæ; *audemus*
 Pallentesque habitant Morbi, tristisque Senectus, 275
 Et Metus, et malesuada Fames, ac turpis Egestas,—
 Terribiles visu formæ,—Letumque, Labosque;
 Tum consanguineus Leti Sopor, et mala mentis
 Gaudia, mortiferumque adverso in limine Bellum, *desertum*
 Ferreique Eumenidum thalami, et Discordia demens, 280
 Vipereum crinem vittis innexa cruentis.

In medio ramos annosaque brachia pandit
 Ulmus opaca, ingens, quam sedem Somnia vulgo
 Vana tenere ferunt, foliisque sub omnibus hærent.
 Multaque præterea variarum monstra ferarum, 285
 Centauri in foribus stabulant, Scyllæque biformes,
 Et centumgeminus Briareus, ac bellua Lernæ
 Horrendum stridens, flammisque armata Chimæra,
 Gorgones, Harpyiæque, et forma tricorporis umbræ.
 Corripit hic subita trepidus formidine ferrum 290
 Æneas, strictamque aciem venientibus offert;
 Et, ni docta comes tenues sine corpore vitas
 Admoneat volitare cava sub imagine formæ,
 Irruat et frustra ferro diverberet umbras.

3 maj Hinc via, Tartarei quæ fert Acherontis ad undas: 295
 Turbidus hic cœno vasta que voragine gurgēs
 Æstuat, atque omnem Cocyto eructat arenam.
 Portitor has horrendus aquas et flumina servat
 Terribili squalore Charon, cui plurima mento
 Canities inculta jacet, stant lumina flamma, 300
 Sordidus ex humeris nodo dependet amictus.
 Ipse ratem conto subigit velisque ministrat,
 Et ferruginea subvectat corpora cymba,
 Jam senior sed cruda deo viridisque senectus.
 Huc omnis turba ad ripas effusa ruebat, 305
 Matres atque viri defunctaque corpora vita
 Magnanimum heroum, pueri innuptæque puellæ,

Impositique rogis juvenes ante ora parentum :
 Quam multa in silvis auctumni frigore primo
 Lapsa cadunt folia, aut ad terram gurgite ab alto 310
 Quam multæ glomerantur aves, ubi frigidus annus
 Trans pontum fugat et terris immittit apricis.
 Stabant orantes primi transmittere cursum,
 Tendebantque manus ripæ ulterioris amore ;
 Navita sed tristis nunc hos, nunc accipit illos, 315
 Ast alios longe submotos arcet arena.
 Æneas, miratus enim motusque tumultu,
 "Dic," ait, "o virgo, quid vult concursus ad amnem ?
 Quidve petunt animæ ? vel quo discrimine ripas
 Hæ relinquunt, illæ remis vada livida verrunt ?" 320
 Olli sic breviter fata est longæva sacerdos :
 "Anchisa generate, deum certissima proles,
 Cocyti stagna alta vides Stygiamque paludem,
 Di cujus jurare timent et fallere numen.
 Hæc omnis, quam cernis, inops inhumataque turba est ; 325
 Portitor ille Charon ; hi, quos vehit unda, sepulti.
 Nec ripas datur horrendas et rauca fluenta
 Transportare prius, quam sedibus ossa quierunt.
 Centum errant annos volitantque hæc litora circum :
 Tum demum admissi stagna exoptata revisunt." 330
 Constitit Anchisa satus et vestigia pressit,
 Multa putans, sortemque animo miseratus iniquam.
 Cernit ibi mæstos et mortis honore carentes
 Leucaspim et Lyciæ ductorem classis Orontem,
 Quos simul a Troja ventosa per æquora vectos 335
 Obruit auster, aqua involvens navemque virosque.
 Ecce gubernator sese Palinurus agebat,
 Qui Libyco nuper cursu, dum sidera servat,
 Exciderat puppi mediis effusus in undis.
 Hunc ubi vix multa mæstum cognovit in umbra, 340
 Sic prior alloquitur : "Quis te, Palinure, deorum
 Eripuit nobis, medioque sub æquore mersit ?
 Dic age. Namque mihi, fallax haud ante repertus,
 Hoc uno responso animum delusit Apollo,
 Qui fore te ponto incolumem, finisque canebat 345
 Venturum Ausonios. En hæc promissa fides est ?"
 Ille autem : "Neque te Phœbi cortina fefellit,

Dux Anchisiada, nec me deus æquore mersit.
 Namque gubernaculum multa vi forte revulsum,
 Cui datus hærebam custos cursusque regebam, 350
 Præcipitans traxi mecum. Maria aspera juro,
 Non ullum pro me tantum cepisse timorem,
 Quam tua ne, spoliata armis, excussa magistro,
 Deficeret tantis navis surgentibus undis.
 Tres notus hibernas immensa per æquora noctes 355
 Vexit me violentus aqua; vix lumine quarto
 Prospexi Italiam summa sublimis ab unda.
 Paullatim adnabum terræ: jam tuta tenebam,
 Ni gens crudelis madida cum veste gravatum
 Prensantemque uncis manibus capita aspera montis 360
 Ferro invasisset, prædamque ignara putasset.
 Nunc me fluctus habet, versantque in litore venti.
 Quod te per cœli jucundum lumen et auras,
 Per genitorem oro, per spes surgentis Iuli,
 Eripe me his, invicte, malis; aut tu mihi terram 365
 Injice, namque potes, portusque require Velinos;
 Aut tu, si qua via est, si quam tibi diva creatrix
 Ostendit,—neque enim, credo, sine numine divum
 Flumina tanta paras Stygiamque innare paludem—
 Da dextram misero, et tecum me tolle per undas, 370
 Sedibus ut saltem placidis in morte quiescam.”
 Talia fatus erat, cœpit quum talia vates:
 “Unde hæc, o Palinure, tibi tam dira cupido?
 Tu Stygias inhumatus aquas amnemque severum
 Eumenidum aspicias, ripamve injussus adibis? 375
 Desine fata deum flecti sperare precando.
 Sed cape dicta memor, duri solatia casus.
 Nam tua finitimi, longe lateque per urbes
 Prodigiiis acti cœlestibus, ossa piabunt,
 Et statuent tumulum, et tumulo solemnia mittent, 380
 Æternumque locus Palinuri nomen habebit.”
 His dictis curæ emotæ, pulsusque parumper
 Corde dolor tristi; gaudet cognomine terra.

Ergo iter inceptum peragunt fluvioque propinquant:
 Navita quos jam inde ut Stygia prospexit ab unda 385
 Per tacitum nemus ire pedemque advertere ripæ,
 Sic prior aggreditur dictis, atque increpat ultro:

"Quisquis es, armatus qui nostra ad flumina tendis,
 Fare age, quid venias; jam istinc, et comprime gressum.
 Umbrarum hic locus est, Somni Noctisque soporæ; 390
 Corpora viva nefas Stygia vectare carina.
 Nec vero Alciden me sum lætatus euntem
 Accepisse lacu, nec Thesea Pirithoumque,
 Dis quanquam geniti atque invicti viribus essent.
 Tartareum ille manu custodem in vincla petivit, 395
 Ipsius a solio regis, traxitque trementem:
 Hi dominam Ditis thalamo deducere adorti."
 Quæ contra breviter fata est Amphrysia vates:
 "Nullæ hic insidiæ tales; absiste moveri;
 Nec vim tela ferunt: licet ingens janitor antro 400
 Æternum latrans exsanguis terreat umbras;
 Casta licet patrui servet Proserpina limen.
 Troius Æneas, pietate insignis et armis,
 Ad genitorem imas Erebi descendit ad umbras.
 Si te nulla movet tantæ pietatis imago, 405
 At ramum hunc (aperit ramum, qui veste latebat)
 Agnoscas." Tumida ex ira tum corda residunt.
 Nec plura his. Ille admirans venerabile donum
 Fatalis virgæ longo post tempore visum,
 Cæruleam advertit puppin, ripæque propinquat. 410
 Inde alias animas, quæ per juga longa sedebant,
 Deturbat, laxatque foros: simul accipit alveo
 Ingentem Ænean. Gemuit sub pondere cymba
 Sutilis, et multam accepit rimosa paludem.
 Tandem trans fluvium incolumis vatemque virumque 415
 Informi limo glaucaque exponit in ulva.
 Cerberus hæc ingens latratu regna trifauci
 Personat, adverso recubans immanis in antro.
 Cui vates, horrere videns jam colla colubris,
 Melle soporatum et medicatis frugibus offam 420
 Objicit. Ille fame rabida tria guttura pandens
 Corripit objectam, atque immania terga resolvit
 Fusus humi, totoque ingens extenditur antro.
 Occupat Æneas aditum custode sepulto,
 Evaditque celer ripam irremeabilis undæ. 425
 Continuo auditæ voces, vagitus et ingens
 Infantumque animæ flentes, in limine primo,

- Quos dulcis vitæ exsortes et ab ubere raptos
 Abstulit atra dies et funere mersit acerbo.
 Hos juxta falso damnati crimine mortis. 430
 Nec vero hæ sine sorte datæ, sine iudice, sedes;
 Quæsitur Minos urnam movet; ille silentum
 Conciliumque vocat vitasque et crimina discit.
 Proxima deinde tenent mæsti loca, qui sibi letum
 Insontes peperere manu, lucemque perosi 435
 Projecere animas. Quam vellent æthere in alto
 Nunc et pauperiem et duros perferre labores!
 Fas obstat, tristisque palus inamabilis unda
 Alligat, et novies Styx interfusa coërcet.
 Nec procul hinc partem fusi monstrantur in omnem 440
 Lugentes campi; sic illos nomine dicunt.
 Hic, quos durus amor crudeli tabe peredit,
 Secreti celant calles et myrtea circum
 Silva tegit; curæ non ipsa in morte relinquunt.
 His Phædræ Procineque locis, mæstamque Eriphylen 445
 Crudelis nati monstrantem vulnera, cernit,
 Evadnenque et Pasiphaën; his Laodamia
 It comes, et juvenis quondam, nunc femina, Cænens,
 Rursus et in veterem fato revoluta figuram.
 Inter quas Phœnissa recens a vulnere Dido 450
 Errabat silva in magna; quam Troïus heros
 Ut primum juxta stetit agnovitque per umbram
 Obscuram, qualem primo qui surgere mense
 Aut videt aut vidisse putat per nubila lunam,
 Demisit lacrimas, dulcique affatus amore est: 455
 "Infelix Dido, verus mihi nuntius ergo
 Venerat, extinctam ferroque extrema secutam?
 Funeris heu tibi causa fui? Per sidera juro,
 Per superos, et si qua fides tellure sub ima est,
 Invitus, regina, tuo de litore cessi. 460
 Sed me jussa deum, quæ nunc has ire per umbras,
 Per loca senta situ cogunt noctemque profundam,
 Imperiis egere suis; nec credere quivi
 Hunc tantum tibi me discessu ferre dolorem.
 Siste gradum, teque aspectu ne subtrahe nostro. 465
 Quem fugis? extremum fato, quod te alloquor, hoc est."
 Talibus Æneas ardentem et torva tuentem

Lenibat dictis animum, lacrimasque ciebat.

Illa solo fixos oculos aversa tenebat;

Nec magis incepto vultum sermone movetur, 470

Quam si dura silex aut stet Marpesia cautes.

Tandem corripuit sese, atque inimica refugit

In nemus umbriferum, conjux ubi pristinus illi

Respondet curis, æquatque Sychæus amorem.

Nec minus Æneas, casu percussus iniquo, 475

Prosequitur lacrimans longe et miseratur euntem.

Inde datum molitur iter. Jamque arva tenebant

Ultima, quæ bello clari secreta frequentant.

Hic illi occurrit Tydeus, hic inclytus armis

Parthenopæus, et Adrasti pallentis imago. 480

Hic multum fleti ad superos belloque caduci

Dardanidæ: quos ille omnes longo ordine cernens

Ingemuit, Glaucumque Medontaque Thersilochumque,

Tres Antenoridas, Cererique sacrum Polyphœten,

Idæumque, etiam currus, etiam arma tenentem. 485

Circumstant animæ dextra lævaque frequentes.

Nec vidisse semel satis est; juvat usque morari,

Et conferre gradum, et veniendi discere causas.

At Danaum proceres Agamemnoniæque phalanges,

Ut videre virum fulgentiaque arma per umbras, 490

Ingenti trepidare metu: pars vertere terga,

Ceu quondam petiere rates; pars tollere vocem

Exiguam: inceptus clamor frustratur hiantes.

Atque hic Priamiden laniatum corpore toto

Deïphobum videt, et lacerum crudeliter ora, 495

Ora manusque ambas, populataque tempora raptis

Auribus, et truncas inhonesto vulnere nares.

Vix adeo agnovit pavitantem et dira tegentem

Supplicia, et notis compellat vocibus ultro:

"Deïphobe armipotens, genus alto a sanguine Teucri, 500

Quis tam crudeles optavit sumere pœnas?

Cui tantum de te licuit? Mihi fama suprema

Nocte tulit fessum vasta te cæde Pelasgum

Procubuisse super confusæ stragis acervum.

Tunc egomet tumulum Rhœteo in litore inanem 505

Constitui, et magna manes ter voce vocavi.

Nomen et arma locum servant: te, amice, nequivi

Conspicere et patria decedens ponere terra."
 Ad quæ Priamides: "Nihil o tibi amice relictum;
 Omnia Deïphobo solvisti et funeris umbris. 510
 Sed me fata mea et scelus exitiale Lacænæ
 His mersere malis: illa hæc monumenta reliquit.
 Namque, ut supremam falsa inter gaudia noctem
 Egerimus, nosti; et nimium meminisse necesse est.
 Quum fatalis equus saltu super ardua venit 515
 Pergama et armatum peditem gravis attulit alvo:
 Illa chorum simulans evantes orgia circum
 Ducebat Phrygias; flammam media ipsa tenebat
 Ingentem, et summa Danaos ex arce vocabat.
 Tum me confectum curis somnoque gravatum 520
 Infelix habuit thalamus, pressitque jacentem
 Dulcis et alta quies placidæque simillima morti.
 Egregia interea conjux arma omnia tectis
 Amovet, et fidum capiti subduxerat ensem;
 Intra tecta vocat Menelaum, et limina pandit, 525
 Scilicet id magnum sperans fore munus amanti,
 Et famam extinguere veterum sic posse malorum.
 Quid moror? irrumpunt thalamo; comes additus una
 Hortator scelerum Æolides. Di, talia Graiis
 Instaurate, pio si pœnas ore reposco. 530
 Sed te qui vivum casus, age fare vicissim,
 Attulerint. Pelagine venis erroribus actus,
 An monitu divum? an quæ te fortuna fatigat,
 Ut tristes sine sole domos, loca turbida, adires?"
 Hac vice sermonum roseis Aurora quadrigis 535
 Jam medium ætherio cursu trajecerat axem;
 Et fors omne datum traherent per talia tempus:
 Sed comes admonuit, breviterque affata Sibylla est:
 "Nox ruit, Ænea; nos flendo ducimus horas.
 Hic locus est, partes ubi se via findit in ambas: 540
 Dextera quæ Ditis magni sub mœnia tendit,
 Hac iter Flysium nobis: at læva malorum
 Exercet pœnas, et ad impia Tartara mittit."
 Deïphobus contra: "Ne sævi, magna sacerdos;
 Discedam, explebo numerum, reddarque tenebris. 545
 I decus, i, nostrum; melioribus utere fatis."
 Tantum effatus, et in verbo vestigia torsit.

Respicit Æneas subito, et sub rupe sinistra
 Mœnia lata videt, triplici circumdata muro,
 Quæ rapidus flammis ambit torrentibus amnis 550
 Tartareus Phlegethon, torquetque sonantia saxa.
 Porta adversa, ingens, solidoque adamante columnæ,
 Vis ut nulla virum, non ipsi excindere ferro
 Cœlicolæ valeant. Stat ferrea turris ad auras;
 Tisiphoneque sedens, palla succincta cruenta, 555
 Vestibulum exsominis servat noctesque diesque.
 Hinc exaudiri gemitus, et sæva sonare
 Verbera; tum stridor ferri tractæque catenæ.
 Constitit Æneas, strepituque exterritus haesit.
 “Quæ scelerum facies? o virgo, effare: quibusve 560
 Urgentur pœnis? quis tantus plangor ad auras?”
 Tum vates sic orsa loqui: “Dux inclyte Teucrum,
 Nulli fas cæsto sceleratum insistere limen;
 Sed me quum lucis Hecate præfecit Avernis,
 Ipsa deum pœnas docuit, perque omnia duxit. 565
 Gnosius hæc Rhadamanthus habet durissima regna,
 Castigatque auditque dolos, subigitque fateri,
 Quæ quis apud superos, furto lætatus inani,
 Distulit in seram commissa piacula mortem.
 Continuo sontes ultrix accincta flagello 570
 Tisiphone quatit insultans, torvosque sinistra
 Intentans angues vocat agmina sæva sororum.
 Tum demum horrisono stridentes cardine sacræ
 Panduntur portæ. Cernis, custodia qualis
 Vestibulo sedeat? facies quæ limina servet? 575
 Quinquaginta atris immanis hiatibus Hydra
 Sævior intus habet sedem. Tum Tartarus ipse
 Bis patet in præcæps tantum tenditque sub umbras,
 Quantus ad ætherium cœli suspectus Olympum.
 Hic genus antiquum Terræ, Titania pubes, 580
 Fulmine dejecti fundo volvuntur in imo.
 Hic et Aloïdas geminos, immania vidi
 Corpora, qui manibus magnum rescindere cœlum
 Aggressi, superisque Jovem detrudere regnis.
 Vidi et crudeles dantem Salmonea pœnas, 585
 Dum flammæ Jovis et sonitus imitatur Olympi.
 Quatuor hic invectus equis et lampada quassans

Per Graium populos mediæque per Elidis urbem
 Ibat ovans, divumque sibi poscebat honorem,
 Demens! qui nimbos et non imitabile fulmen
 590 Ære et cornipedum pulsu simularet equorum.
 At pater omnipotens densa inter nubila telum
 Contorsit, non ille faces nec fumea tædis
 Lumina, præcipitemque immani turbine adegit.
 Nec non et Tityon, Terræ omniparentis alumnum,
 595 Cernere erat, per tota novem cui jugera corpus
 Porrigitur, rostroque immanis vultur obunco
 Immortale jecur tondens fecundaque pœnis
 Viscera rimaturque epulis habitatque sub alto
 Pectore; nec fibris requies datur ulla renatis.
 600 Quid memorem Lapithas, Ixiona Pirithoumque?
 Quos super atra silex jam jam lapsura cadentique
 Imminet assimilis. Lucent genialibus altis
 Aurea fulcra toris, epulæque ante ora paratæ
 605 Regifico luxu; Furiaram maxima juxta
 Accubat, et manibus prohibet contingere mensas,
 Exsurgitque facem attollens, atque intonat ore.
 Hic, quibus invisi fratres, dum vita manebat,
 Pulsatusve parens, et fraus innexa clienti;
 610 Aut qui divitiis soli incubuere repertis,
 Nec partem posuere suis, quæ maxima turba est;
 Quique ob adulterium cæsi; quique arma secuti
 Impia, nec veriti dominorum fallere dextras,—
 Inclusi pœnam expectant. Ne quære doceri,
 615 Quam pœnam, aut quæ forma viros fortunave mersit.
 Saxum ingens volvunt alii, radiisve rotarum
 Districti pendent; sedet æternumque sedebit
 Infelix Theseus; Phlegyasque miserrimus omnes
 Admonet, et magna testatur voce per umbras:
 620 ‘Discite justitiam moniti, et non temnere divos.’
 Vendidit hic auro patriam, dominumque potentem
 Imposuit fixit leges pretio atque refixit:
 Hic thalamum invasit natæ vetitosque hymenæos:
 Ausi omnes immane nefas, ausoque potiti.
 625 Non, mihi si linguæ centum sint oraque centum,
 Ferrea vox, omnes scelerum comprehendere formas,
 Omnia pœnarum percurrere nomina possim.”

Hæc ubi dicta dedit Phœbi longæva sacerdos :
 "Sed jam age, carpe viam et susceptum perfice munus ;
 Acceleremus," ait : "Cyclopum educta caminis 630
 Moenia conspicio atque adverso fornice portas,
 Hæc ubi nos præcepta jubent deponere dona."
 Dixerat, et pariter gressi per opaca viarum
 Corripiunt spatium medium, foribusque propinquant.
 Occupat Æneas aditum, corpusque recenti 635
 Spargit aqua, ramumque adverso in limine figit.
 His demum exactis, perfecto munere divæ,
 Devenere locos lætos et amœna vireta
 Fortunatorum nemorum sedesque beatas.
 Largior hic campos æther et lumine vestit 640
 Purpureo, solemque suum,*sua sidera norunt.
 Pars in gramineis exercent membra palæstris,
 Contendunt ludo et fulva luctantur arena ;
 Pars pedibus plaudunt choreas et carmina dicunt.
 Nec non Threïcius longa cum veste sacerdos 645
 Obloquitur numeris septem discrimina vocum,
 Jamque eadem digitis, jam pectine pulsat eburno.
 Hic genus antiquum Teucris, pulcherrima proles,
 Magnanimi heroës, nati melioribus annis,
 Ilusque Assaracusque et Trojæ Dardanus auctor. 650
 Arma procul currusque virum miratur inanes.
 Stant terra defixæ hastæ, passimque soluti
 Per campos pascuntur equi. Quæ gratia curruum
 Armorumque fuit vivis, quæ cura nitentes
 Pascere equos, eadem sequitur tellure repostos. 655
 Conspicit ecce alios dextra lævaque per herbam
 Vescentes lætumque choro Pæana canentes,
 Inter odoratum lauri nemus, unde superne
 Plurimus Eridani per silvam volvitur amnis.
 Hic manus ob patriam pugnando vulnera passi, 660
 Quique sacerdotes casti, dum vita manebat,
 Quique pii vates et Phœbo digna locuti,
 Inventas aut qui vitam excoluere per artes,
 Quique sui memores alios fecere merendo :
 Omnibus his nivea cinguntur tempora vitta. 665
 Quos circumfusus sic est affata Sibylla,—
 Musæum ante omnes ; medium nam plurima turba

Hunc habet, atque humeris exstantem suspicit altis :—

“Dicite, felices animæ, tuque, optime vates,
Quæ regio Anchisen, quis habet locus? illius ergo 670
Venimus et magnos Erebi tranavimus amnes.”

Atque huic responsum paucis ita reddidit heros :

“Nulli certa domus : lucis habitamus opacis,
Riparumque toros et prata recentia rivis 675
Incolimus. Sed vos, si fert ita corde voluntas,
Hoc superate jugum : et facili jam tramite sistam.”
Dixit, et ante tulit gressum, camposque nitentes
Desuper ostentat ; dehinc summa cacumina linqunt.

At pater Anchises penitus convalle virenti
Inclusas animas superumque ad lumen ituras 680
Lustrabat studio recolens, omnemque suorum
Forte recensebat numerum carosque nepotes,
Fataque fortunasque virum moresque manusque.
Isque ubi tendentem adversum per gramina vidit
Ænean, alacris palmas utrasque tetendit, 685

Effusæque genis lacrimæ, et vox excidit ore :
“Venisti tandem, tuaque spectata parenti
Vicis iter durum pietas? datur ora tueri,
Nate, tua, et notas audire et reddere voces? 690
Sic equidem ducebam animo rebarque futurum,

Tempora dinumerans, nec me mea cura fefellit.
Quas ego te terras et quanta per æquora vectum
Accipio! quantis jactatum, nate, periclis!
Quam metui, ne quid Libyæ tibi regna nocerent!”
Ille autem : “Tua me, genitor, tua tristis imago, 695
Sæpius occurrens, hæc limina tendere adegit.

Stant sale Tyrrheno classes. Da jungere dextram,
Da, genitor, teque amplexu ne subtrahe nostro.”
Sic memorans largo fletu simul ora rigabat.
Ter conatus ibi collo dare brachia circum, 700
Ter frustra comprehensa manus effugit imago,
Par levibus ventis volucrique simillima somno.

Interea videt Æneas in valle reducta
Seclusum nemus et virgulta sonantia silvis,
Lethæumque, domos placidas qui prænatat, amnem. 705
Hunc circum immuneræ gentes populique volabant :
Ac velut in pratis ubi apes æstate serena

Floribus insidunt variis, et candida circum
 Lilia funduntur; strepit omnis murmure campus.
 Horrescit visu subito, causasque requirit 710
 Inscius Æneas, quæ sint ea flumina porro,
 Quive viri tanto compleverint agmine ripas.
 Tum pater Anchises: "Animæ, quibus altera fato
 Corpora debentur, Iæthæi ad fluminis undam
 Securos latices et longa oblivia potant. 715
 Has equidem memorare tibi atque ostendere coram,
 Jampridem hanc prolem cupio enumerare meorum,
 Quo magis Italia mecum lætere reperta.
 O pater, anne aliquas ad cælum hinc ire putandum est
 Sublimes animas, iterumque ad tarda reverti 720
 Corpora? quæ lucis miseris tam dira cupido?
 Dicam equidem, nec te suspensum, nate, tenebo,"
 Suscipit Anchises, atque ordine singula pandit.
 "Principio cælum ac terras camposque liquentes
 Lucentemque globum Lunæ Titaniaque astra 725
 Spiritus intus alit, totamque infusa per artus
 Mens agitat molem et magno se corpore miscet.
 Inde hominum pecudumque genus vitæque volantum
 Et quæ marmoreo fert monstra sub æquore pontus.
 Igneus est ollis vigor et cœlestis origo 730
 Seminibus; quantum non noxia corpora tardant
 Terrenique hebetant artus moribundaque membra.
 Hinc metuunt cupiuntque, dolent gaudentque; neque
 Despiciunt clausæ tenebris et carcere cæco. [auras
 Quin et supremo quum lumine vita reliquit, 735
 Non tamen omne malum miseris nec funditus omnes
 Corporeæ excedunt pestes, penitusque necesse est
 Multa diu concreta modis inolescere miris.
 Ergo exercentur pœnis, veterumque malorum
 Supplicia expendunt. Aliæ panduntur inanes 740
 Suspensæ ad ventos; aliis sub gurgite vasto
 Infectum eluitur scelus, aut exuritur igni.
 Quisque suos patimur manes; exinde per amplum
 Mittimur Elysium, et pauci læta arva tenemus,
 Donec longa dies, perfecto temporis orbe, 745
 Concretam exemit labem, purumque relinquit
 Ætherium sensum atque aurai simplicis ignem.

Has omnes, ubi mille rotam volvere per annos,
 Lethæum ad fluvium deus evocat agmine magno,
 Scilicet immemores supera ut convexa revisant 750
 Rursus, et incipiant in corpora velle reverti."

Dixerat Anchises; natumque unaque Sibyllam
 Conventus trahit in medios turbamque sonantem:
 Et tumulum capit, unde omnes longo ordine possit
 Adversos legere, et venientum discere vultus. 755

"Nunc age, Dardaniam prolem quæ deinde sequatur
 Gloria, qui maneant Itala de gente nepotes,
 Illustres animas nostrumque in nomen ituras,
 Expediam dictis, et te tua fata docebo.

Ille, vides, pura juvenis qui nititur hasta, 760

Proxima sorte tenet lucis loca, primus ad auras
 Ætherias Italo commixtus sanguine surget
 Silyius, Albanum nomen, tua postuma proles,
 Quem tibi longævo serum Lavinia conjux

Educet silvis regem regumque parentem: 765

Unde genus Longa nostrum dominabitur Alba.

Proximus ille Procas, Trojanæ gloria gentis,
 Et Capys, et Numitor, et qui te nomine reddet
 Silvius Æneas, pariter pietate vel armis

Egregius, si unquam regnandam acceperit Albam. 770

Qui juvenes! quantas ostentant, aspice, vires!

Atque umbrata gerunt civili tempora quercu!

Hi tibi Nomentum et Gabios urbemque Fidenam,

Hi Collatinas imponent montibus arces,

[Laude pudicitiae celebres, addentque superbos] 775

Pometios Castrumque Inui Bolamque Coramque.

Hæc tum nomina erunt, nunc sunt sine nomine terræ.

Quin et avo comitem sese Mavortius addet

Romulus, Assaraci quem sanguinis Ilia mater

Educet. Viden' ut geminæ stant vertice cristæ, 780

Et pater ipse suo superum jam signat honore?

En hujus, nate, auspiciis illa inclyta Roma

Imperium terris, animos æquabit Olympo,

Septemque una sibi muro circumdabit arces,

Felix prole virum: qualis Berecynthia mater 785

Invehitur curru Phrygias turrita per urbes,

Læta deum partu, centum complexa nepotes,

Omnes cœlicolas, omnes supera alta tenentes.
 Huc geminas nunc flecte acies, hanc aspice gentem
 Romanosque tuos. Hic Cæsar, et omnis Iuli 790
 Progenies, magnum cœli venturâ sub axem.
 Hic vir, hic est, tibi quem promitti sæpius audis,
 Augustus Cæsar, Divi genus: aurea condet
 Sæcula qui rursus Latio, regnata per arva
 Saturno quondam, super et Garamantas et Indos 795
 Proferet imperium: jacet extra sidera tellus,
 Extra anni Solisque vias, ubi cœlifer Atlas
 Axem humero torquet stellis ardentibus aptum.
 Hujus in adventum jam nunc et Caspia regna
 Responsis horrent divum et Mæotia tellus, 800
 Et septemgemi turbant trepida ostia Nili.
 Nec vero Alcides tantum telluris obivit,
 Fixerit æripidem cervam licet, aut Erymanthi
 Pacarit nemora, et Lernam tremefecerit arcu:
 Nec, qui pampineis victor juga flectit habenis, 805
 Liber, agens celso Nysæ de vertice tigres.
 Et dubitamus adhuc virtutem extendere factis?
 Aut metus Ausonia prohibet consistere terra?
 Quis procul ille autem ramis insignis olivæ
 Sacra ferens? Nosco crines incauaque menta 810
 Regis Romani, primam qui legibus urbem
 Fundabit, Curibus parvis et paupere terra
 Missus in imperium magnum. Cui deinde subibit,
 Otia qui rumpet patriæ residesque movebit
 Tullus in arma viros et jam desueta triumphis 815
 Agmina. Quem juxta sequitur jactantior Ancus,
 Nunc quoque jam nimium gaudens popularibus auris.
 Vis et Tarquinius reges animamque superbam
 Ultoris Bruti, fascisque videre receptos?
 Consulis imperium hic primus sævasque secures 820
 Accipiet, natosque pater nova bella moventes
 Ad pœnam pulchra pro libertate vocabit,
 Infelix! Utcumque ferent ea facta minores,
 Vincet amor patriæ laudumque immensa cupido.
 Quin Decios Drusosque procul sævumque securi 825
 Aspice Torquatum et referentem signa Camillum.
 Illæ autem, paribus quas fulgere cernis in armis,

Concordes animæ nunc et dum nocte premuntur,
 Heu quantum inter se bellum, si lumina vitæ
 Attigerint, quantas acies stragemque ciebunt! 830
 Aggeribus socer Alpinis atque arce Monœci
 Descendens, gener adversis instructus Eoïs.
 Ne, pueri, ne tanta animis assuescite bella,
 Neu patriæ validas in viscera vertite vires:
 Tuque prior, tu parce, genus qui ducis Olympo; 835
 Projice tela manu, sanguis meus.
 Ille triumphata Capitolia ad alta Corintho
 Victor aget currum, cæsis insignis Achivis.
 Eruet ille Argos Agamemnoniasque Mycenæ,
 Ipsumque Æaciden, genus armipotentis Achilli, 840
 Ultus avos Trojæ, templa et temerata Minervæ.
 Quis te, magne Cato, tacitum, aut te, Cosse, relinquat?
 Quis Gracchi genus, aut geminos, duo fulmina belli,
 Scipiadas, cladem Libyæ, parvoque potentem
 Fabricium? vel te sulco, Serrane, serentem? 845
 Quo fessum rapitis, Fabii? tu Maximus ille es,
 Unus qui nobis cunctando restituis rem.
 Excudent alii spirantia mollius æra,
 Credo equidem, vivos ducent de marmore vultus;
 Orabunt causas melius, cœlique meatus 850
 Describent radio et surgentia sidera dicent:
 Tu regere imperio populos, Romane, memento;
 Hæ tibi erunt artes, pacisque imponere morem,
 Parcere subjectis, et debellare superbos."
 Sic pater Anchises, atque hæc mirantibus addit; 855
 "Aspice, ut insignis spoliis Marcellus opimis
 Ingreditur, victorque viros supereminet omnes!
 Hic rem Romanam, magno turbante tumultu,
 Sistet, eques sternet Pœnos Gallumque rebellem,
 Tertiaque arma patri suspendet capta Quirino. 860
 Atque hic Æneas—una namque ire videbat
 Egregium forma juvenem et fulgentibus armis,
 Sed frons læta parum, et dejecto lumina vultu:—
 "Quis, pater, ille virum qui sic comitatur euntem?
 Filius, anne aliquis magna de stirpe nepotum? 865
 Qui strepitus circa comitum! quantum instar in ipso est!
 Sed Nox atra caput tristi circumvolat umbra."

Tum pater Anchises, lacrimis ingressus obortis :

“O nate, ingentem luctum ne quære tuorum ;

Ostendent terris hunc tantum fata, neque ultra

873

Esse sinent. Nimium vobis Romana propago

Visa potens, Superi, propria hæc si dona fuissent.

Quantos ille virum magnam Mavortis ad urbem

/ Campus aget gemitus ! vel quæ, Tiberine, videbis

Funera, quum tumulum præterlabere recentem !

875

Nec puer Iliaca quisquam de gente Latinos

In tantum spe tollet avos ; nec Romula quondam

Ullo se tantam tellus jactabit alumno.

Heu pietas, heu prisca fides, invictaque bello

Dextera ! non illi se quisquam impune tulisset

880

Obvius armato, seu quum pedes iret in hostem,

Seu spumantis equi foderet calcaribus armos.

Heu miserande puer ! si qua fata aspera rumpas,

Tu Marcellus eris. Manibus date lilia plenis :

Purpureos sparagam flores, animamque nepotis

885

His saltem accumulem donis, et fungar inani

Munere.” Sic tota passim regione vagantur

Aëris in campis latis, atque omnia lustrant.

Quæ postquam Anchises natum per singula duxit,

Incenditque animum famæ venientis amore,

890

Exin bella viro memorat quæ deinde gerenda,

Laurentesque docet populos, urbemque Latini,

Et quo quemque modo fugiatque feratque laborem.

Sunt geminæ Somni portæ, quarum altera fertur

Cornea, qua veris facilis datur exitus umbris ;

895

Altera candenti perfecta nitens elephanto,

Sed falsa ad cælum mittunt insomnia Manes.

His ubi tum natum Anchises unaque Sibyllam

Prosequitur dictis, portaque emittit eburna,

Ille viam secat ad naves sociosque revisit ;

900

Tum se ad Caietæ recto fert limite portum.

Ancora de prora jacitur ; stant litore puppes.



NOTES ON THE ÆNEID.

THE great Epic Poem of the Romans, the *ÆNEID*, derives its name from the hero *Æneas*, whose wars in Italy, previous to his successful settlement there, with a colony of Trojans, it records and celebrates. *Æneas*, the *valiant warrior* and *pious worshipper* of the gods, is a personification of the Roman people, and therefore the characteristics of the nation in the two peculiarities just mentioned, the poet takes all pains to bring out and exalt. In particular, he loses no opportunity of complimenting the Julian family, through its legendary founder, and especially his patron and emperor, Augustus. In the general idea and plan of the work, as well as in individual descriptions, sentiments, and phrases, our author is largely indebted to the Greeks—to Homer, to Apollonius Rhodius, and other Alexandrines; among the Latins. Naevius and Ennius are the principal objects of his imitation.

BOOK FIRST.

ARGUMENT

AFTER stating the subject of the poem generally (1-7), and accounting for the resentment of Juno to the Trojan race (8-33), the poet introduces his hero, *Æneas*, the son of Anchises and Venus, in the seventh year of his wanderings after the destruction of Troy, when he had just started from Sicily, and was making for the Italian mainland: a tempest is sent forth against him by *Æolus*, at the instigation of Juno, and drives his shattered ships on the coast of Africa (34-158). He lands, slays seven stags of immense size, gives one carcase to each of the seven ships now remaining to him, and exhorts his

fellow exiles to patience and hope (159-207). The banquet of the ships' crews follows (208-222). Venus pleads the cause of her son, Æneas, and of the Trojans, before Jupiter, and lays all the blame of their misfortunes on Juno. The king of the gods being moved by the appeal, discloses the decrees of the Fates, and consoles his daughter by the assurance of future prosperity and unbounded empire to the Trojans in their descendants, the Roman people (223-304). Satisfied with the declaration of Jupiter, Venus descends to earth, and in the guise of a huntress, presents herself to Æneas, announces that the ships which he had supposed lost were safe in port, and shows the city of Carthage in progress of building by the Phœnician Dido (305-409). Æneas, under cover of a cloud, enters Carthage in company with his faithful attendant, Achates, and there discovers his companions from the missing ships. An explanation and disclosure take place, and all are kindly received by Dido (410-456). The book concludes (657-756) with the device of Venus in substituting Cupid for Ascanius, the son of Æneas, and thereby inflaming Queen Dido with a passionate love for her guest, upon whose every word she hangs, and whom she invites to give a full recital of the events connected with the downfall of Troy, and his own wanderings.

THE four verses from *Ille ego—to horrentia Martis* are printed by Heyne, Forbiger, and others, in a different type, since their genuineness is doubtful. Burmann, Peerkamp, Heinsius, and a host of other commentators, condemn them as "unworthy of the genius of Virgil, and inconsistent with the dignity of epic poetry," and assign them to some unknown grammarian. They are found, however, in several MSS. of the highest authority, and are supported by the sanction of Servius and Donatus; besides, they are by no means devoid of terseness and elegance, nor do they dishonour the taste or the talent of Virgil. Wagner, therefore, in elaborate annotation, defends them. He does not suppose them to have formed originally the beginning of the Æneid, but to have been prefixed, as an *inscription*, to a few copies of the first book, which the poet circulated among private friends, as a *sample* of the whole. For, as he was now reluctantly abandoning those kinds of poetry on which his fame had been raised, and was turning to a species new to him, the reception of which might be very doubtful, he would naturally be anxious to procure friendly criticism, so as to amend his work before publication. We are not to suppose, however, that he intended the lines as an introduction to be put forth to the general public, though Servius and Donatus allege that they were expunged by Tucca and Varius, to whom, after Virgil's death, the revision of the Æneid, preparatory to publication, was entrusted. Wagner's opinion is adopted by Forbiger, Gossrau, etc.

Translate paraphrastically thus—"I am he who formerly tuned (*modulatus sum*) a lay on my slender oat-reed (viz., the Eclogues), and having abandoned pastoral poetry (*egressus silvis*), took up a kindred subject, and by my precepts (in the Georgics) compelled the fields to satisfy the wishes of the new-settler, however avaricious he was. (This poem of mine was) a work acceptable to husbandmen; but now" *Cano horrentia arma Martis*, etc.

Spenser, in his introduction to the Faery Queen, has borrowed from Virgil—

Lo! I the man whose muse whilome did maske
As Time her taught, in lowly shepherd's weeds,
Am now enforst—a farre unfitter taske—
For trumpets sterne to change mine oaten reeds,
And sing of knights' and ladies' gentle deeds.

Ille ego—So Ovid Fast. iii. 505, *Ille ego sum, cui tu solitus promittere coelum. Ego* may be subject to *sum*, understood, or to *cano*.

Avena is the emblem of Bucolic poetry, or of that which has not an elevated subject. It is opposed to *tuba*, which is sometimes used to represent heroic poetry.

Silvis, i.e., pastorals, since there are pasture grounds in the woods; so the Bucolic muse is called *Silvestris*.

Vicina scil. silvis arva: the poet wishes to indicate by the word the close connection in subject between the Bucolics and the Georgics. Gossrau.

Ut parerent. Some have denied that *ut* with the subjunctive after *cogere* is a legitimate construction; but compare Cic. in Catil. iv. 3, *Senatus P. Lentulum ut se abdicaret prætura coegit*. The fields (*arva*) are said (*parere colonis*) in the same way that the husbandmen are said in Geo. i. 93, *imperare arvis*.

Observe the contrast in sound between the two parts of the line *gratum opus agricolis*; and *at nunc horrentia Martis*.

1. In imitation of Homer in the Iliad and Odyssey, Virgil states the argument of the Æneid in a very few lines; the sum of it is the arrival of Æneas in Italy, and the reception of a settlement there according to the league made with Latinus, xii. 187 sqq.

Arma, virumque, i.e., wars and the fates of that man. Burmann and Wagner (the former of whom, as has been said, rejects the

first four lines) consider this a *Hendiadys* for "the fates of that warlike man." But it is better, even should we entirely disallow the suspected verses, to keep the two words separate and distinct, each having its peculiar importance in the introduction, since the Roman poet endeavoured to combine the subject of war (*arma*) and the personal adventures of one of its chiefs (*virum*) in the same book, though his great exemplar had devoted a whole poem to each individually.

Primus=*Primo*, *olim*, according to Heyne and others. But Forb. prefers the usual signification, on the ground that in this place, where every word is put down with its full weight and importance, Virgil would not likely depart from the primary and proper meaning of the terms. He urges farther, that the adj. in its most literal sense, is thoroughly correct, for though Antenor from Troy settled among the Veneti at the north extremity of the Adriatic gulf prior to the arrival of Æneas, yet that district could not be taken into account, since Italia Antiqua did not reach so far, being bounded on the north by the Rubicon.

2. The order is *profugus ab oris Trojæ venit fato*, etc., *Italiam* for *in Italiam*. Translate: "Who being an exile from his country, was the first that came, and that too by the ordinance of heaven, from the coasts of Troy to Italy, even to the Lavinian shores." The *profugus* excites our commiseration, and the *fato* shows that our hero's exile is not the consequence of misdeeds or of a diseased ambition, but that the finger of heaven directed events. We frequently find, in both poets and prose writers, the names, not only of towns and small islands, but also of countries and regions construed *without* the prep., when *motion towards* is signified. The writers of the Augustan age, however, are guilty of the omission only in the case of islands and maritime countries, the approach to which is by sea. Even in common nouns, and in other cases than the Acc. (iii. 162) the same peculiarity is occasionally found. Cf. *Æn.* i. 201, 307. See Zumpt, *Lat. Gr.* § 398 sqq., with notes. Madvig, *Lat. Gr.* § 232, and notes.

Laviniaque littora—this is *epexegetical* (explanatory and restrictive) of *Italiam*. See below, 569. By *epexegesis* is meant the subjoining of a *limited* and *restricted* notion to a *more general* one, so that the latter is more closely defined by the former. Thus *que* means "even." He came to Italy (the general name), even to the Lavinian shores (the restricting limitation). To this figure may be referred the very common and well known one, called *Hendiadys*, as when we meet the phrase, *Imposuit molem et montes* (61, below), the latter, *montes*, explains and limits the former (*molem*), indicating,

as it does, of what the *mole* is made up. So in the phrase *pateris et auro*, the *auro* restricts *pateris* to the material gold. The conjunction after *Lavinia* is omitted by some MSS., but this would make an objectionable construction, a *part* put in apposition to the *whole*.

Observe the *synizesis* in *Lā-vī-nyā-quē*. *Synizesis*, or *Synaeresis* is the running into one syllable in pronunciation two vowels which properly constitute two separate syllables. It is very common in the poets before Virgil,—more rare in Virgil himself,—and still more rare in those poets who followed him; thus *alveo*, *ferrei*, *precantia*, *taeniis*, etc. etc., for otherwise many words could not have been admitted into hexameter verse. See note 131, below. Some books read *Lavina*, but see note on line 270. The district where Æneas afterwards founded Lavinium, is called *Lavinia littora* by anticipation (*prolepsis*). This is a species of anachronism in which Virgil often indulges. Laurentum was called Lavinium (after Lavinus, a brother of Latinus) in the first instance, previous to the adoption of the former name, but it again received the name Lavinium from Lavinia, the daughter of Latinus, and wife of Æneas.

3. *Ille* is here merely *ornative*, to render the expression more *lively* and forcible. It is equal to *ὅς*. Thus Forb., but see note 153, below. *Est* is therefore *not* to be supplied with *jactatus* and *passus*. Cf. *Æn.* v. 457, ix. 479.

Allo—the poets usually, and prose writers frequently, omit *mare* with this adj., see ii. 203.

4. *Superum* for *superorum*. Gossrau understands the phrase *vi sup.* as the *Genitivus Objectivus*, equivalent to the Greek *ἰς τῶν θεῶν*, meaning *against the will* of the majority of the deities. But this interpretation is entirely unsuited to the context, and is unsupported by authority. It is the wrath of Juno that is referred to, the plur *superum* being used for the sing., as often. (See *Æn.* iii. 488,) to denote the *cause*, as *vi sup.* does the *instrumentality*, and the following clause being added by *epexegesis*. The plur., however, may have been employed to signify the *agents* of Juno, viz., Æolus, Juturna, etc., and the Fates of the gods, whose decrees drove Æneas from Thrace, Crete, and other places.

Memorem, "ever-mindful,"—this is by *hypallage* for *memoris*, agreeing with *Juno-nis*, for Juno "nursed her wrath to keep it warm." Such an exchange of the adj. is not admitted unless in those cases in which it can be with propriety applied to both substantives. It is better, perhaps, to consider *ira* as *personified*.

5. *Multa quoque et*—"having, moreover, endured much in war too;" *ἔτι δὲ καί*.

Dum conderet—the subj. here with *dum* expresses wish and inclination. Cf. Geo. iv. 457. *Urbem scil. Lavinium*.

6. *Deos*, i.e., the Penates, or household gods, whether of a family or of the State: see Smith's Dict. of Biog. and Mythol. Mention of this could not have been omitted, consistently with the character of the "pious" (see below, note 10) Æneas, since a State was not deemed rightly constituted without the public establishment of religious rites. *Latio*, i.e., in *Latium*.

Unde—ex qua re. The meaning is this: By which circumstances it was brought about, (1st) that the Aborigines, being put on an equal footing with the Trojans, were incorporated with them, and comprehended under the name "Latins;" (2d) that Ascanius founded Alba (and the Alban senate, i.e., nobles, or the ancient *Albans*;) and (3d) that from his posterity arose the principal founders of Rome.

7. Rome was founded, according to the common computation, 753 B.C. The day was 21st April, the festival of the *Palilia*.

8. *Musa*, i.e., Calliope, daughter of Jupiter and Mnemosyne (Memory.) The allegory by which the Greeks represented *Memory* as the mother of the Muses, is so plain as to require no particular explanation. Tasso has imitated this invocation, in the beginning of the "Jerusalem Delivered."

Quo numine laeso. On the interpretation of these words the greatest diversity of opinion prevails. They are thus explained: 1st, *Quo* is separated from *numine*, is considered equal to *qua re*, and connected in meaning as an *abl. of cause*, not only with *laeso*, but also with *impulerit*. It would then mean, "Detail to me, Muse, the causes,—in what particular her divinity was injured, or what grudge the Queen of the Deities thence conceived, which led her to compel," etc. Heyne, Lang, and others. But passing over the awkwardness and insipidity of this (so-called) *abl. absol.*, we may feel assured, that had the meaning of the poet been such he would have written *qui* or *qua*, to avoid all ambiguity. 2d, Schirach understands the words to refer to a deity different from Juno altogether. This opinion, which we are surprised to find adopted by some recent commentators, may at once be dismissed on the consideration that the deity offended is mentioned by the poet in the immediate sequel. 3d, What part of Juno's deity (for her power was exercised in many different occupations) was outraged? Burm. and Heumann. 4th, *Numen* is held to mean wish, intention. The translation would therefore run thus: "What wish and purpose of the goddess was frustrated?" etc.

She had intended her favourite Carthage to be the mistress of the world, but she well knew that the destiny of Æneas and his posterity would interfere with her cherished scheme, and therefore she endeavoured to crush him who was to be the founder of the rival dynasty. The *dolens* refers to the grudge against Paris and Ganymede. This is the view of the passage taken by Servius, Graser, Wagner, Jahn, Gossrau, Forbiger, Ladewig, and others; and, all things considered, seems most deserving of approbation.

9. *Volvere*—the infin. after *impulerit* is a poetic Græcism for *ut* with *subjunctive*. The metaphor in *volvere* is taken from the revolution of seasons and years [or, perhaps, from the rolling of a stone, *Sisyphus-like*], and suggests the exhausting of a "round of misfortunes."

10. *Pietas* means natural affection, more particularly that from a child to a parent; and is thus applied to the veneration and grateful worship we pay to God.

11. *Irae*—nouns denoting an affection of the mind are frequently found in the plur., expressing a greater intensity, or a greater frequency and variety of the feeling experienced—So *odia*, *gaudia*, etc.

12. *Antiqua* and *fuit* are both used in reference, not to the time of Æneas, but to that of Virgil, in which old Carthage had not yet been restored. The city (according to the legend) had been built by Dido from Tyre (see below, line 338 sqq.), about 100 years before the foundation of Rome, i.e., about 853 B.C. Its destruction in 146 B.C. by P. Corn. Scipio Æmilianus Africanus Minor, surnamed Numantinus, put an end to the Punic wars, which had lasted with comparatively little interruption for 117 years.

The reasons for Juno's enmity are given in the sequel. 1st, Her apprehension for Carthage (21, 22). 2d, The grudge still kept up since the Trojan war. 3d, The judgment of Paris yet rankling in her bosom. 4th, The preference of the Trojan Ganymede to her own daughter Hebe, in the office of cup-bearer. 5th, Her hatred to the whole Trojan race, caused by the accumulation of the circumstances just noted. (Lines 23 to 29.)

13. *Contra*—"over against," "opposite to," i.e., directly across the sea from Italy. Observe the prep. following its case.

Que after *Tiberina* is *expletive*. See 27, and note 2. *Longe*, "at a great distance." The position of *longe* between *Tiberina* and *ostia* gives the adverb the appearance of an adj. or particip. = *longe-distantia*. Adverbs appear to be often used in this way, since the verb *sum* makes no prep. particip.

14. Peerlkamp condemns lines 13 and 14 as spurious, on the ground that the description of Carthage given in them must refer to the time of the Punic wars, and not to the period of Dido's sovereignty. But Rau defends the verses, and justifies the epithets in them, on the plea that Virgil views Carthage as, even in the time of Æneas, a treasure house of Tyrian wealth, and as necessarily warlike, from its contests with the surrounding tribes (iv. 39 sqq.) which Dido had rendered hostile to her.

Asperima—The following note on this word from HEYNE is worthy of attention:—"Virtus bellica a poetis per IRAM exprimitur ejusque attributa. EX-ASPERATUR autem is qui offenditur et ad iram provocatur. Itaque asper, τραχὺς, modo iratus, vehemens, ferus, ferox, sævus: modo fortis, bellicosus; modo ardens, acer, concitatus, flagrans ut hoc loco." DIVES, &c.:—"Abundant in her resources, and very fierce in the pursuits of war," i.e., very dangerous to her enemies, on account of her military ardour.

15. *Quam unam magis*, etc.—"Which in an especial degree." *Unus* is often joined with the superl. degree, as *justissimus unus*, ii. 426, but seldom as here with the compar. Cf. Hor. Epod. xii. 4, *namque sagacius unus odoror*.

16. *Samo posth.* "Samos being less prized in her esteem." The hiatus between *Samo* and *Hic* is excused on the ground that there is a break in the sense, or as we may say a punctuation mark [it is found with commas, or even where no comma or other mark exists], that the *o* is in *arsis*, and, farther, that it is a Greek termination. See, by all means, Forbiger's learned note on Ecl. ii. 53. *Coluisse*—the gods were supposed to dwell particularly in those places, which they took under their especial protection.

17. *Hic currus fuit.* This idea is taken from the custom of warriors, who, on their return from battle, put aside their chariots in sheds. The gods are represented as doing so likewise: see Hom. Il. viii. 441, and v. 720. In assigning a chariot to Juno at Carthage, Virgil is more poetic than correct, for there she was represented as sitting on a lion. The penult of *illius* is here shortened by Virgil, as it is almost always in *alterius*, but almost never in *solius* and never in *alius*. See Ecl. i. 7, and Geo. i. 49.

18. For *favet*, some read *favet*, but the former is much preferable, since it expresses strong zeal, whereas *favet* signifies little more than *tendit*, going before. The object of *favet* is *hac regnum esse*.

Jam tum, "even at that early period."

Si qui scil., vid.

19. *Progeniem*, etc., i.e., the Roman na-

tion which was destined to carry arms into Africa. Gossrau understands *progeniem* to mean the destroyer of Carthage, *Scipio Æmilianus*, since the *Æmilian gens* was said to have been derived from *Æmilius*, son of *Ascanius*.

Sed enim, ἀλλὰ γάρ. This is an elliptical phrase, *sed* suggesting a dread, and *enim* the reason of it. The sentiment may be completed thus, "But she found that she would not be able to accomplish this, for she had heard," etc.

20. *Tyrias.* See note line 12. *Olim*, "in distant time," either *past* or *future*, but here *future*, "in time coming." *Verteret* for *everteret*.

21. *Hinc*=*hinc ortum, ex hac progenie*.

Populum latè regem, for *late regnantem*. Substantives, more especially verbals in *tor* and *trix*, are joined in apposition to other substs. instead of adjs., see below, 273. On the early population of Latium, and the descent of the Romans from Trojan ancestors, consult Niebuhr, and Arnold, Rom. Hist., and Donaldson, Varronianus.

22. *Excidio*, for *ad excidium*. *Libyæ*, i.e., Carthage, the whole put for a part.

Volvere. Forb. thinks the metaphor taken from the successive rolls of the wave originated by a river.

23. On the difference between *antiquus* and *vetus*, see Düderl. Lat. Syn., sub. voc. *antiquus*. *Veteris* here means "long continued," "long protracted."

24. *Prima*. Heyne and Wunderlich interpret by "*prius*," but this makes a tautology with *veteris*. Translate, therefore, "She as the principal instigator" or auxiliary. "She with especial vehemence,"—*principes ante omnes*.

25. In this and the three following lines, the poet hurried on in his fervour, and heedless of the syntax, breaks the proper grammatical construction of the sentence, (*anacolouthon*, see 237, below,) which is continued from *metuens* and *memor* to *accensa*, this last summing up the whole, and carrying on the sentiment as at first begun. Some critics look upon the lines as an intentional parenthesis. A similar syntax is found at Æn. v. 706-8.

26. *Repositum*, synecopated for *repositum*.

27. *Judicium Paridis*—the decision by which Paris awarded the palm of beauty to Venus, in opposition to Juno and Minerva. See Smith's Class. Dict. *Que* has here, as very frequently, an *expletive* sense; see 2, above.

28. *Genus invisum*—"hated," on account of Dardanus its founder, who was the son of Jupiter and *Electra* [NOT JUNO], the daughter of Atlas.

Rapti is to be joined with *Ganymedides* and from a peculiar use of the verb, which

It is unnecessary to mention, has especial bitterness here.

29. *His* is the *abl.* of *cause*, and *super=insuper*. Others make *super* govern *his*, but Forb. alleges that Virgil never separates a prep. from its case except when it (the prep.) is joined to the adj. or the genitive modifying the governed subst.

30. *Achilli*. This is the reading of the best MSS., instead of *Achillis*. The form is thus accounted for by Wagner:—"Greek nouns in *eus* ended in the Doric dialect in *ης*, as, *Τυδείης*—*Τυδής*: hence arose a gen. in *ου* either of the First, or of the Æolic Third, Declension, and hence again was made the Latin gen. termination in *i*, a fact which is confirmed by Plutarch's use of the form, Marcell, 20, *Οὐλίῳ, τουτίστιν Ὀδυσσεύς*. Accordingly, in such nouns as *Achilles*, *Ulixes*, the proper termination of the gen. is *i*. and that of the accus. *en*; but, on the contrary, those which have *eus* in the nom., and which have no variety of termination in *es* (as *Nereus*, *Tereus*, *Idomeneus*, etc.), make the gen. in *ei*, and the accus. in *ea*. Virgil, however, avoided the forms *Achillei*, *Achillea* (from *Achilleus*), *Ulixei*,—*ea*, which Horace and others frequently used." See En. ii. 275 and 476.

Troas—the Greek acc.=*Τρῶας*.

Atque is used here by way of *epexegetis* (see note 2, above), to single out Achilles as the man who, of all the Greeks mentioned in the mass, was the most distinguished individual. Cf. Æn. iv. 45.

31. *Multos annos*, viz., *seven*; see argument to Bk. iii. Observe the use of *que* connecting as the new *subject* of the following clause that which had been the *object* of the preceding one.

32. *Acti fatis*, i.e., by their own fixed destiny, which, though retarded in its fulfilment by the machinations of Juno, yet urged them on till it should be accomplished. *Fatis* does not, therefore, as has been supposed, signify the *adverse fates* imposed by Juno. *Maria omnia*, i.e., all parts of the Mediterranean.

33. *Tantæ molis*—"of so great difficulty was it." *Molis* is constantly used by Tacitus and others in this sense. *Condere* is used in reference to the establishing a family or nation,—the contrary phrase is *evertere*, for which see iii. 1.

34. Here we are at once hurried into the action of the poem by the relation of an incident which took place in the seventh year of the wanderings of Æneas. The events from the sack of Troy till the time mentioned are recorded in Bk. iii., which is introduced as an episode. See the precept laid down by Horace on this point, Ars. Poet. 148 sqq. *Sicula*—called also *Trinacria*, and *Triquetra*, from its three promontories—

Pelorus, *Pachynus*, and *Lilybæum*. *Tellus* is used by the poets as equal to *terra*, and so applied even to islands, as *Dia tellus*, i.e., *Naxos*, Ov. Met. iii. 597.

35. *Vela dabant*, scil., *ventis*. *Sal* is often used for *mare*, see below, 173, iii. 385.

Aere, i.e., *aerata navi*. *Ruebant* "were ploughing" (Heyne), "were upturning," "tossing," (Schirach, Forb., etc.) The heads of ships often terminated in three projections, covered with brass, as shown in the following cut.



36. *Aeternum vulnus*, i. q. *sævi dolores*, 25: see also note 12. Cf. Hom. Od. v. 282, sqq.

37. *Huc secum (loquitur)*—"thus soliloquizes."

Mene desistere.—An accus. with the infin. stands frequently without a governing verb in order to express surprise and complaint that a thing happens or may happen, mostly with the interrogative *ne*. Madvig. Lat. Gr. § 399. See also Zumpt, § 609, and Schmitz, § 382.

38. *Regem*, i.e., *ducem*, so Ascanius is called *regius puer* below, 677. On Teucer, see Æn. iii. 108 sqq. and notes.

39. *Fatis*. Jahn puts a note of interrogation after this word, but the sentence is ironical merely: "I am forbidden of the fates, forsooth!"

40. This refers to the story told in Eurip. Troad. 77-86, that Pallas set fire to the ships of the Greeks (Locrians) by lightning, and impaled Ajax Oileus on the promontory Caphareus in Eubœa. The crime of Ajax was his having violated Cassandra, the eldest daughter of Priam, before the very shrine in the temple of Athene. Cf. Hom. Od. iii. 135 sqq., and iv. 499 sqq.

Pallasne for *nonne*—*ne*, though by nature a negative particle, is frequently placed instead of *nonne* when an affirmative answer is expected, especially if it be attached to the principal word. *Ipsos* scil. *Argivos*, as opposed to the *fleet* (*classem*). So Homer uses *αὐτοῦς*, Il. xiv. 47; Cf., also Geo. iii. 387.

41. *Noxa* signifies both a *crime* and the *punishment* which it entails, and *furias* the mad frenzy which instigates to an act of guilt.

Oilei, i.e., *filii*, understood, as often. But instead of *Oileides* we have *Ajax Oileus*.

42. *Ipsa*—"she in person," without requiring to call in the help of any other power. *Jaculata*—this verb is usually employed in reference to the thunderbolt, as well expressing, by the sound, the vehemence of the action.

42-45. *Rau*, in *Schediasm.*, pronounces these four verses to be interpolations by a recent hand. He thinks their "*Tragicus tumor*" foreign to the passage.

43. *Disjecit rates*—see below, 128 and 70.

44. *Exspirantem flammam*, i.e., "breathing forth the lightning fires many and frequent"—such is the force of the Plur. *flammam*.

45. *Infixit*—some books have *infixit*. But the best MSS. exhibit the common reading, and, besides, the former verb is most applicable to the phrase *acuto scopulo*.

46. *Ast*—this ancient form of the particle suits well the dignity of the passage. Cf. *Hand*, *Tursell*, i. p. 417. *Dicam*, poetic form for *dicam*. *Incedo*—"walk majestically."

47. *Soror et conjunx*. See *Smith's Class. Dict.*, under *Juno*.

Tot annos—acc. of duration of time. The abl. would signify an interval. *Bella gero*—wage a lengthened war, in contrast to the single blow of *Athene*.

48. *Quisquam* is used because *Juno* implies by her question that she expects a negative reply. *Junonis numen*—rather than *me*. By the use of the proper name instead, of the personal pronouns much more emphasis and force are given to the sentence. Cf. il. 79, 549, 674. *Bella gero*—Observe the venom in the phrase, implying that though she ought to be looked upon as their superior, yet she is obliged to fight on continually as their equal. The whole speech is admirably constructed.

49. *Adorat—imponet*. The difference of tense in these words has given rise to discussion and emendation, some reading *adoret—imponat*. There is, however, no necessity for any change. The indicative expresses wonder or indignation—and here signifies that *Juno* will be astonished should men still continue to pay her homage. The subjunctive, on the contrary, would express doubt, and denote that *Juno* scarce believed that she would be worshipped by any hereafter. *Præterea adorat=adorabit: Præterea* refers to time, "hereafter," "any longer." For a similar indignant speech of *Juno*, see *Ovid Met.* ii. 518 sqq.

50. Without a hint of the intentions of the goddess, we are at once carried on to her decisive acts in pursuance of her object. Cf. *Hom.* ii. xiv. 233 sqq.

51. *Loca*—Observe this plur. in opposition to a singular: for a similar construction, see *Æn.* v. 350

52. *Acoliam*—*Virgil* and *Homer* speak of only one island, but the group consists of a considerable number, 9 or 10, which constitute the modern *Lipari* isles N. of *Sicily*. The one referred to in the text is supposed to be *Lipāra* (*Lipari*), or *Strongyle* (*Stromboli*). The islands were called *Æoliæ*, *Æolides*, *Hephaestides*, or *Vulcaniæ*—the two latter names expressive of the ancient belief that in one of them, *Hiera*, *Vulcan*, the fire-god, had his forge. The relation that subsisted between storms and the outbursting of fire from the earth led to the fancy that the volcanic group of the *Lipari*, which supplied the "lighthouse of the Mediterranean," was the place where storms were generated. With *Virgil's* description compare *Hom. Od. x.*, at the beginning. *Aeolus*, son of *Hippotes*, whose meteorological knowledge exceeded that of the rude inhabitants of the islands under his authority, received, in later times (though not in *Homer*), the appellation of "King of the Winds."

53. *Onomatopoeia*, or an adaptation of the sound of the words to the sense conveyed, is often observable in *Homer*, and has been very successfully attempted by *Virgil* in many places. This line, 53, is an example of it. Every word is selected with care, and placed with remarkable suitableness, so that the numbers and rhythm combine with the vocables to express the struggling of the winds and the roaring of the howling blasts. Observe the spondees. Many instances of this artificial versification may be seen in our own poets, more especially *Dryden* and *Pope*.

54. *Vineula*, i.e., *custodia*. *Noli enim de compedibus cogitare*. *Forb.*

55. *Cum murmure*, i.e., *ita ut murmure*. *Cum* is used to express the mode in which a thing takes place, but the abl. *aione* also denotes this. *Montis* is governed by *murmure*, and not by *claustra*.

56. *Celsa arce*.—These words are commonly interpreted as meaning "the high summit of the mountain," which, in 140, is called *aula*. *Dr Henry* (*Class. Mus.* vol. vi.) understands them to mean an exalted throne within the cave itself. This view, says *Forb.*, would render the explanation of 81 sqq. much easier, and would be better suited to 140, but we want examples of *arx* similarly used. *Dr Henry* is of opinion that the winds are in this passage compared to the horses caged within the barriers of the Circus, and eagerly striving to break forth. Very many words in the passage bear out this idea, e.g. *vinclis*, *carcere*, *frenat*, *mollit animos*, *temperat iras*, etc., though it must be confessed that objections may be urged against it. *Dr Henry's* remarks are well worthy of attention.

58. *Transl.*—"Unless he do this, they will assuredly bear away with them, in rapid

course, seas and continents, and lofty heaven, and sweep them through the air." Such is the meaning of *quippe* (*qui*), "certainly they are powers (which)." The present subj. is used where we might have expected the imperf., since we can imagine the event as one which may take place, if the preventive condition be not fulfilled. This pres. makes the sentence much more animated, and, as it were, manifest to our eyes.

61. *Molem et montes altos, a Hendrædys* See iii. 148), for *molem altorum montium*, see note 2, above. *Hoc metuens* differs from *id metuens* in this, that the latter is said of one who dreads an impending evil, but is ignorant of the exact time of its occurrence—the former, of one who fears an evil as about to take place immediately. The pronouns themselves suggest such a distinction; *Wagner, Quaestiones Virgilianæ*, xvii.

63. *Laxas habenas*. This is an example of the proleptic use of the adj.; on which, see note ii. 736. The phrases *premere*, and *dare habenas*, are taken from the race-course. Translate 60: "But the omnipotent father, guarding against such an (immediate) result, confined them in gloomy caverns, and placed upon them a mass, even lofty mountains, and assigned them a governor, who, acting on an established law, might know both when to tighten the reins, and when, at (the) command (of Jove), to slacken them, and give free course." *Premere* seems to refer to that mode of checking, which is employed even by a modern *Auriga*, when, to secure greater steadiness in his team, he lays his whip, or his whip-hand, on the reins, a little in front of his left hand, and so depresses the reins as to tighten them up. *Dare*, with an adj. or particip., forms a circumlocutory phrase for the simple verb, in such a way, however, that the effect and consequent condition are also signified. So *vasto dabo*, for *vastabo*.

65. *Aeole—namque*. The poets often interrupt the sequence of a sentence by the introduction of a parenthesis after the first word, especially if that word be a voc. case. Excitement of feeling is thus better expressed. Homer similarly introduces γάρ giving the reason why.

66. *Dedit mulcere*—a Greek construction for *dedit potestatem mulcendi*; *Dare* with the infin. being equal to *concedere, permittere*. See below, note 319.

67. *Navigat aequor*. Intransitive verbs, both in Greek and Latin, are frequently followed by an acc. of the object. See below, 524; iii. 191. So also such phrases as *insanire errorem, ire viam or iter*. The acc. is usually that of a noun having the same stem as the verb, or having at least a

cognate signification. Cf. *Cic. de Fin.* ii. 34. 112. *QUUM Xerxes MARE AMBUAVISSET. TERRAM NAVIGASSET*. See *Madvig Lat. Gr.* § 223, obs. 4; *Zumpt*, § 383; and especially consult *Jelf Gk. Gram.* § 548 sqq.

68. *Ilium in It. port.*, i.e., seeking a new settlement in Italy, in which to perpetuate the kingdom of Troy, and the worship of those deities which have been overpowered, inasmuch as they did not preserve Troy from the destroyer.

69. *Ventis* is the dat., not the abl., as some explain. On the proleptic use of *submersas* see above, 63. The phrase is equal to *obruet et submerge*. On *puppis* and *Penates*, see *Ramsay's Antiq.*, and 704, below.

70. *Age diversos*, i.e., drive them in different directions—one to one quarter and another to another. *Diversos* is used on the principle of the construction called "*Synesis*," or "*ad intellectum*." *Diversas* might be expected, but the poet is thinking not so much of the ships (*puppis*) as of the voyagers. The adj., therefore, is made to agree with the word which would be used did the writer give expression in a separate form to the idea uppermost in his mind. Consult *Madvig*, § 207, obs., *Jelf Gk. Gra.* i. § 378 sqq., and *Latham*, "*English Language*," p. 397, § 478.

71. *Bis septem*—large numbers are usually expressed by the poets by multiplicative adverbs, for very obvious reasons. See 272 and 381.

This passage is founded on *Hom. Il. xiv* 267 sqq., and is introduced uselessly, as the poet himself seems to have felt; for *Aeolus* promises compliance with *Juno's* wishes, not in consequence of her proposal of a bride, but on far different considerations.

72. The circumlocution, *quae forma pulcherrima*, for the simple *pulcherrimam*, is one frequently adopted by Greek and Latin writers. Cf. *Soph. Oed. R.* 345, and *Æn. xii* 388, *viam quae proxima poscit*.

73. *Connubio*, etc. The meaning is this, "I shall join her to you in lawful wedlock (*connubio*, not *conjugio* only—see these words in *Ramsay's Antiquities*) and make her yours for ever." *Dico* is stronger than *do*—the latter meaning for a time, the former for all time coming. This is implied in the well known form of the *Prætor's* sentence, *do, dico, addico*. *Proprius* means what is to be one's own for ever, and seems to be used here to contrast with the short period during which *Helen* was possessed by *Paris*. The proposal comes well from *Juno PRONUBA*. As no right example is found of the second syllable of *connubium* being short, *Forb.*, following *Heyne* and *Hermann*, prefers to scan the word by *synizesis* (see line 2), thus making three syllables, *connuljo*.

75. This and the preceding line are condemned by Rau as containing a languid and superfluous addition.

Thiel considers *pulchra prole* as a (so-called) abl. absol. and thus interprets: "*quae te faciat parentem, ut pulchra proles sit.*" But the plain meaning of the words is the best,—"and shall make you a father by the beautiful children she will bear;" or "shall bless you with children, and that, too, beautiful ones." The ancients thought it a most severe dispensation to be disappointed in the hope of children, as may be seen in such places as the present, and in the very frequent mention of the misfortune of a *δῆμος ἡμιτελής* by the Greeks.

76. Aeolus avoids all risk of incurring blame, by simply promising to do her commands without approving of them in word. The hint of Aeolus in *explorare*, that Juno should examine how far it was right to ask him to go in his compliance, is a preparation for the indignation of Neptune, 130 sqq., at the audacity of the king of the winds.

77. *Capessere*, i.e., *accipere et exsequi*. *Fas est*, i.e., *officium meum est*.

78. Observe the repetition of the pronoun to express emotion and emphasis. Cf. Geo. iv. 465 sqq. The mythological fancy which represented Juno as the personification of the lower air will account for the idea that the sovereignty of the winds was at her disposal.

79. *Conciliās*, etc. "Thou hast granted to me whatever sovereignty I possess; thou hast procured for me my sceptre, and hast secured me the favour of Jupiter; thou hast gained for me a seat at the table of the gods, and hast made me Lord over storm-clouds and tempests." The Presents, *conciliās* and *das*, are not to be taken as if used for *Perfects*, but as expressing that the benefits formerly conferred by Juno's kindness are still continued by her indulgence, and are cherished with gratitude. In *conciliās* governing *sceptra* and *Jovem*, we have an approximation to, but not a distinct example of, the figure *Zeugma*; for an explanation of which, see note ii. 258, and consult Madvig, Zumpt, Jelf, and Latham, by Index.

Das accumbere—see above, note 66.

Eputis—see Grammar or Dict. for difference of meaning in sing. and plur. of this word.

81. *Conversa cuspidē*, etc.—"With inverted spear (which the deities used as a sceptre) he forced (a part of) the hollow mountain into its side," i.e., drove a hole in it from his throne on the outside and summit where he sat; or, "struck the hollow mountain on the side." Those who, with Dr Henry (see above, 56), suppose his throne in the *inside*, will render it, "He struck the hollow mountain on the side (of

the cave) with his inverted spear, i.e., his spear, which he held in his hand as a sceptre, leaning with one end on the ground, being changed from the vertical to the horizontal position." This latter explanation is most consistent with 140. Dr Henry argues, that if Aeolus was seated on the summit of the mountain, he must have struck it on the top, not on the side, and then the winds would have rushed heavenwards, instead of along the surface of the earth. This is, perhaps, rather much of a refinement, though we confess that Dr H.'s other arguments are to us conclusive. We should have liked to insert them but for their length. See them in *Class. Mus.*, vol. vi. p. 35.

82. *Ac=ac statim*. Conjunctions are frequently thus used when one event is represented as following immediately on another.

Agmen, i.e., *agimen*, or *ἀγόμενον*, from *ago*.

83. Observe the very frequent occurrence of the letter *r* (the *litera cavina*) and also of *t* in this line, rendering the circumstance more vividly horrible. This alliteration is occasionally used with great advantage. See Geo. i. 389, in which *s* is prevalent.

84. *Incubere* means to descend upon with weight, and to remain for a considerable time: "To brood upon."

85. *Ruunt*, which in 83 is intransitive, is here transitive, and used for *eruunt*, "upturn." *Creber procellis*, i.e., *crebris procellis*: or, *Africus* being personified, this *hypallage* is unnecessary. This and the following line are noted as instances of *onomatopoeia*. See above, 53.

Cf. with this description, Milton Par. Reg. iv.

Nor slept the winds

Within their stony caves, but rushed abroad
From the four hinges of the world, and fell
On the vexed wilderness.

86. *Africus*, the S.W., which in the Mediterranean is a very "gusty" wind.

87. The harsh sound of *r* occurring in every word of the line greatly helps out the idea meant to be conveyed. See above, 83.

90. *Poli*, i.e., *Cælum*. Cf. Burns' Tam o Shanter;

The lightnings flash from pole to pole,
Near and more near the thunders roll.

92. *Solvuntur frigore*, "are relaxed (unhinged, rendered powerless) by chilling terror."

93. *Duplices*, not simply "both" but "clapsed," "folded."

96. *Oppetere (mortem)*—means not merely to die, but bravely to meet death in the face. Poets and late prose writers frequently use the word without *mors* attached.

97. *Tydidē*—Diomedē, son of Tydēs,

with whom Æneas had engaged in single combat, and from whose attack he had been rescued by Venus. Consult Smith's Class. Dict., under "Diomedes."

Mene occumbere—see above, note 37.

99. *Æacides*, i.e., Achilles, grandson of Æacus. *Sævus=fortis*: the application of this term to Hector by his friend Æneas shows that it cannot = *crudelis*, but that it rather suggests the idea of *great might, energy, and success* in battle.

Jacit, "lies in death," the present being used, as the scene is still fresh in memory.

100. Sarpedon, son of Jupiter and Laodamia, was king of the Lycians, and an ally of Troy. He was slain by Patroclus.

102. *Jacianti*—"ejaculating"—there is no idea of *boasting*. *Procella*—a *squall-stridens Aquilone*, i.e., sent with vehemence, and with a howling noise, by the north wind—*ab Aquilone incitata*.

103. *Ferit velum adversâ*—"a blast comes howling on the wings of the north wind, and strikes the sail full in front."

104. *Prora avertit*, i.e., *avertitur*—"The prow turns away," the helm having failed to keep the ship's bows to the wind;—the blast being right a-head, the oars are smashed by the huge breakers raised on both sides of the vessel in the direction of the wind. Some MSS. read *proram evertit* (scil., *procella*), but the verb *dat* would be very awkwardly joined to *procella* as its nom.

105. *Praeruptus*, etc.—"A broken-crested mountain of water follows upon them in a (one-piled) mass." So we talk of waves "running mountains high." It is the *tenth* wave which is meant—this the Romans considered much larger than the intervening ones. The Greeks feared every third wave, for its *size, weight, and danger*.

106. *Hî-hîs*. Heyne refers these two words to persons in the *same vessel*—the former referring to those on the *right* and *elevated* benches, and the latter to those on the left and depressed seats. But the following lines, *Tres abreptas—unam* (113), etc., show that different ships are spoken of.

Dehiscens—"gaping to its utmost depth"—such is the force of *de*.

107. *Aestus furit*—"the surge boils madly on the sands," i.e., at the bottom of the sea, not on the shore.

108. *Torquet* well expresses the combined effect of boisterous wind and eddying wave-current. *Notus* is put for the wind; generally, since the south could not have driven them in the direction mentioned, sailing, as they were, from Sicily to Africa.

109. *Aras*, i.e., the *Insulae Aegimuri*, about 30 miles north of Carthage, said (by Servius) to be called *Aras*, as having been the spot where a treaty was made with Rome, after the end of the first Punic war. But Heyne objects, and says that Servius

was thinking of the *Aegates insulae*, off Sicily.

110. *Dorsum*, called otherwise *taeniae*, or *pulvinus*—and by us a *REEF*. *Summo mari*, i.e., rising close to the surface, but still concealed. The island Aegimurus, however, is said to be *lofty*.

111. *Brevia et syrtes*—this is supposed by Servius to be a *Hendiadys* for *brevia Syrtium*. The one, however, is rather *explanatory* of the other—the conj. *et* is frequently an *explicative*. *Brevia et syrtes* here means *shallow places in the shifting sands*, and not the *syrtes*, major and minor, of Africa, mentioned by Sallust.

114. *A vertice*, etc. A wave rises high and descends perpendicularly upon the stern of the ship. The poop is thus lowered to the edge of the water, and the pilot washed overboard. See Hom. Od. v. 313.

The imitations of Homer are so numerous here and elsewhere, as to render it quite impossible to refer to even a tithe of them.

Magister, i.e., *gubernator*—"the pilot." He is called *Leucaspiis* in Æn. vi. 334.

116. *Ter* is not to be taken literally, but as meaning "several times."

117. This line is admirably worded to heighten the awfulness of the scene. *Vora*—"engulphs."

118. *Rari*—"here and there." Observe the gender of *rari*, considered in reference to the syntax of the following line, and note particularly the slow spondaic measure following the rapid dactylic verse, each well answering the thought contained in the lines respectively.

120. The names of Ilioneus and Abas are mentioned by Homer, but they are represented by him as losing their lives. On the genitive *Ilionei*, see 30.

121. *Grandævus*. Virgil is the first writer known to have used this word.

123. *Inbrem*. Virgil and succeeding poets occasionally use *inber* for the water of the sea, in imitation of Ennius and Lucretius.

Rimis fatiscunt, i.e., *solvuntur ut rimas agant*—"Are cleft open into chinks."

125. *Emissam* (esse) scil. by Aeolus. Some codices read *inmissam*, scil. *navibus Trojanis*, but the former is much more suitable, since the audacity of Aeolus is of more concern to Neptune than the destruction of the ships.

126. *Stagna* for *mare* generally, though referring more particularly to the still waters at a considerable depth below the surface, where the *surface motion* does not reach. *Refusa*—"tossed upward." Translate—"Meanwhile Neptune perceived, with great alarm, that the deep is being lashed into commotion with a loud roaring noise, that a storm had been sent forth, and that the still waters of the sea had been upheaved from their lowest depths." *Vadis imis* is

used here like a *sedibus imis* in 84, above. Observe the difference of tense between *misceri* and *emissam* (*esse*.)

127. *Prospiciens alto*—"looking forth from the sea to a great distance." *Placidum*—"tranquil," as because the dignity of a deity, even whilst he was *GRAVITER commotus* at the insolence of Aeolus. Some wish to make the adj. *active*—"his tranquillising head." He was at least benign towards the Trojans generally, but he is not yet supposed to know the cause of commotion.

128. *Disiectam classem—oppressos Troas*—see note on 70, above.

129. *Coeli ruinâ*, a strong expression to indicate the violence of rain and wind. *Ruinâ* is used by Cicero also as an abstract noun.

131. Two winds are put to represent all those which had been engaged in the wreck of the Trojans. Observe that *dehinc* is to be scanned as one syll. as in 256, below. See 2, above, note on *Synizesis*. In this manner *deinde*, *deinceps*, *deorsum* are pronounced as two sylls.—*vehementer*, *vehementi*, *prohibeat*, etc. as three. Cf. *Ecl. vii. 7*.

132. *Fiducia* (which is commonly taken in a good sense), is here put for *confidentia*, used in a bad sense.

135. *Quos ego*—This sudden break off, leaving the remainder to be imagined, is called *aposiopesis*: it is common in the comic writers. For other examples, see ii. 100; and v. 195.

136. *Non simili*, i.e., by no means so lenient as mere reproof.

139. *Sorte*, "by lot," as the empire of Saturn was divided among his three sons, Jupiter, Neptune, and Pluto. Cf. *Hom. Il. v. 187*; *Hesiod. Theog. 885*.

140. *Vestras* shows that more of the winds than Eurus are addressed. Many examples of this change of number are quoted by Forb., in all of which one individual is singled out to be a representative of the others. See *Æn. ix. 257* and *525*.

144. *Cymothoe*—one of the daughters of *Nereus* and *Doris*. *Adnixus* refers to both the individuals mentioned, but agrees with the subst. nearest to it, viz., *Triton*. *Triton* was son of Neptune and Amphitrite, and gave name to the particular kind of deities called after him.

145. *Scopulo*, i.e., the sunken rock on which *Notus* had hurled them. There ought not to be a full stop after this word, as it is to be understood after *levat* following.

146. *Aperit Syrtes*—i.e., makes channels in the sand, or brings back deep water to those places whence it had been driven by the wind.

147. *Perlabitur levibus rotis*—"Skims over in his fleet chariot." The verb used

is applied to express quick motion since it suggests a smooth gliding movement over a surface presenting few obstacles. The line is another instance of *onomatopœia*.

148. The comparison of a sedition to the tumult of the sea-waves is frequent with the poets—the passage is imitated from *Hom. Il. ii. 144-146*. Here, however, the commotion of the deep and its settlement are compared to a sedition.

Ac introduces comparisons with considerable emphasis, to call attention to what follows, but it always has reference to the preceding statement which is to be illustrated by some strong simile, and not to the comparison itself.

Magno populo means "a numerous population," "a crowded assembly of citizens." Cf. *Hor. Serm. i. 6, 4*; and *Sat. i. 6, 79*. The Roman people is before the eye of the poet in his comparison, and the epithet *magno* is therefore not idly inserted, but means to glorify the merits of the one man, whose appearance is able to quell the people's tumults.

149. *Sævit animis*. The low rabble rage violently with passion.—*Populo* and *vulgus* are *collectives*, and therefore *animis* is plur. The expression is similar to *stupere animo*, *pendere animo*, and such like.

151. *Gravem*—"venerable," "a man of weight," *pietate*, on account of his reverence for the gods, and the purity of his life consistent with his professions, *et meritis* and his acts of kindness and benevolence to his country and countrymen. *Cicero is supposed to be hinted at.

152. *Adstant* is more than *stant*—it means, "and there they stand rivetted."

153. *Ille* is thus used with especial emphasis and force, when what was before the *object* becomes suddenly the *subject* of the succeeding clause, and is to be brought prominently into notice.

156. *Curru secundo*, i.e., his chariot smoothly running, and lightly following the flying steeds. Heyne, Wagn., Thiel, and others, take *curru* as the contracted dat. for *curru*, depending on *dat lora*; but Forb. and Jahn consider it the abl., and connect it with *volans*, supplying *equis* to be governed by *dat lora*.

157. *Defessi*—*de* in compos. with adjs. and verbs increases the force of the simple words. See above, *dehiscens*, 106.

Aeneadae, i.e., not the descendants, but the companions and followers of Æneas.

159. Servius remarks that the place represented here by the poet is fashioned after his own poetic fancy, the sketen being based, however, on the harbour of Carthage in Spain; but Shaw (*Travels*, p. 200) alleges that he discovered a spot between the Capes now called *Bon* and *Zibel* (near the ancient city *Aquilaria*, *Caes. Bell. Civ.*

ii. 23), answering very nearly to the haven described by Virgil in this passage. There is an indentation in the coast line, and in front, in the bay thus made, there is an island which serves as a *breakwater*, allowing but the last and weakest ripples of the wave from the open sea to travel harmlessly round its extremities to the natural harbour formed within. Cf. Caes. B. C. iii. 112, and Lucan ii. 610 sqq.

161. *Reductos sinus* is supposed by some to mean "a retired and deep bay;" but Forb., with more reason, refers it to the gradual decrease of the wave after being broken as it retires in successive ripples of *sinuous form*. The poet is here indebted to Homer Od. xiii. 97, and ix. 116.

162, 3. *Hinc atque hinc*. He now speaks of the mainland, two promontories of which, with huge rocks and peaks, form natural boundaries to the harbour. *Gemini*, though properly used of things which are conjoined in some way so as to form "a couple," "a pair," is here, as at ii. 203, equal to *duo*. *Minari* is a verb constantly employed to express great altitude. Cf. also Æn. ii. 240 and iv. 88.

164. *Scena* (σκηνή), so called from σκιά, —a shadow, means primarily an *arbour*, i.e., an apartment formed, either by nature or art, of the branches and leaves of trees. In a secondary sense it is applied to the theatre, as spectacles were exhibited in very early times under such a covering, or a hut was introduced to represent the dwelling of the principal character of the play. *Thirdly*, it meant the painting on canvas of the hut of former times, and thus came to signify any view.

165. *Nemus* (νέμος), is "part of a wood (*silva*) more beautiful than the rest, with pastures (*νομή*) adjoining. *Silva* is the extensive and untrimmed range of forest. *Lucus*—a group of trees having some idea of sacredness attached thereto." See Döderl. Lat. Syn. *Atrium* signifies the gloom caused beneath by the dense foliage excluding the sun's rays. *Horrenti*—"causing dread" from its very gloom. See 310, below.

166. *Fronte sub adversa*, i.e., in the recess of the bay, and in the precipitous cliff facing the voyagers as they enter, there is a cave containing a spring of delicious water, and seats of living, i.e., *natural*—native stone—not artificially formed, but made by nature. This passage has given much trouble to commentators, and great diversity of opinion prevails in the interpretation of its several parts. The following paraphrastic translation will, it is hoped, give some idea of the poet's conception:—"The spot (*where the Trojans landed*) is in a sequestered (*longo*, i.e., distant and little frequented) retreat. An island forms a harbour by means of its

projecting sides, against which every wave (*coming*) from the deep is broken, and (*thereafter*) is parted—and so retreats (*Scindit* with *in* and the acc.) into the recesses of the bay, [*reductos sinus* may also be interpreted as in note on 161]. On either side (*of this bay, and on the continent*) huge rocks, and twin-like cliffs rise towering towards heaven, sheltered by whose summits the seas are undisturbed, (i.e. so as to be safe for ships,) and still to a great distance around. Moreover, there is, (*on the receding hills*) above, a back-ground view (*scena*) of light-flashing forests, [the varying height of the trees, and the motion of the leaves by the wind, causing an ever-changing variation of light and shade], and a dark grove overhangs, with an awe-inspiring gloom. Beneath the brow (*of the cliffs—sub fronte*)—and facing those persons entering and sailing up the bay, there is a grotto, formed by pendant rocks, within which is a spring of sweet water, and seats of natural stone—the home of the Nymphs." Cf. Hom. Od. xii. 318, and ix. 136.

169. *Ancora unco morsu*. Virgil speaks of the iron anchors of his own day, for the Homeric sailors used stones with holes in them, but see 469, note. *Unco* is applied to *morsu*, though properly belonging, (as it is said), to the anchor. But if the anchor be crooked, so must its catch.



170. *Septemnavibus*—one carrying Æneas, three levered from the rocks by Triton, and three extricated from the sands by Neptune. The whole fleet, 20 sail in all, was finally recovered, with one exception, viz., the ship of Orontes.

173. *Tabentes*, i.e., *madidas unda marina*, "Poetae enim," says Forbiger, "*tabem proprie ponunt de humore corrupto; mox de quocunque, imprimis sordido.*"

175, 6. Wagner suspects that the plan of kindling a light here indicated is the same as that used by the shepherds to the present day, who, after receiving the spark in light and porous *pith*, envelop it in dry stubble, and kindle this into a flame by a quick vibratory motion. Translate—"And first Achates strikes forth a spark by a flint stone, and caught the fire in leaves, and supplied dry nutriment around, and hastily fanned (*raptim suscitavit=rapuit*, Forb.) the blaze in the fuel."

177. *Cererem*, i.e., *frumentum*. So above in 34, we have *Tellus*, the deity, for *terra*,

the element: thus also we have *Vulcanus* for *ignis*, *Liber* for *Vinum*, *Mars* for *bellum*, *Venus* for *amor*, etc. etc. *Cerealia arma*, i.e., instruments for grinding and baking. *Arma* is not confined to warlike weapons, but means *implements* generally, for any purpose whatsoever.

178. *Fessi rerum*—a Greek construction, on the principle of the "antecedent notion expressed by the gen." See Jelf Gk. Gram. on the gen., vol. ii.

Receptas, i.e., "preserved," "recovered," as good as *got back* from the sea where they seemed at one time to be.

179. *Frangere saxo*. Many uncivilized nations of modern times thus crush their grain by beating it with stones. Cf. Geo. i. 267.

181. *Pelago* is the dat. case, as *alto*, 126, above; for as we have already seen, the poets often use the dat. to express the place or point to which a thing is directed. *Si*, "whether or no he can see any one (of his lost companions as) *Antheus*," etc. The proper names, *Anthea*, *Cappyn*, etc., are in apposition to *quem*. Gossrau, however, objects to this, and compares the use of *quem* to *ein* (*an*, *one*) in German. *Pelagus* means the deep sea always, as opposed to that near to the land. *Oceanus* is the "great waste of waters" surrounding the earth. *Mare*, the sea as opposed to the land and sky. *Pontus*, the sea in reference to perpendicular dimension. *Aequor* and *Marmor* refer to the surface merely in its level and glassy aspect.

182. *Biremes* is put for ships generally; these same vessels are called *triremes* in Æn. v. 119. See Ramsay's *Antiq. Rom.* p. 402 sqq.

184. *Cervos*.—Some naturalists of former times alleged that there were no stags in Africa; but *Shaw*, in his "Travels" (other authorities omitted), says that animals of this class are found there. At all events, we are not to bind down the poet to be a mere recorder of veritable facts of natural history.

185. *Armenta* from *aro*, *quasi aramenta*, as *jumenta*, *quasi jugumenta*. The word is properly applied to oxen, but also to flocks of animals of other kinds; so *seals* are called *Neptuni armenta* in Geo. iv. 395.

189. *Ferentes*, i.e., *habentes*—*capita alta cornibus*, i.e., *capita altis cornibus*.

190. *Vulgus*, well opposed to *doctores*.

191. *Miscet agens*, "plying the crowd with his weapons, he drives them in confusion into," etc.

193. For *fundat* and *aequet* some books read *fundit*—*aequat*; but the subjunctive is better, since the poet wishes to express the desire of Æneas not to desist till he should have slain seven stags, and thus provided one carcase for each ship, rather than his actual feats. *Humi* is the correct reading,

and not *humo*, for Virgil uses the former (the ancient Dat.) to signify in *terra*, or in, *ad terram*, while the latter means *a terra* or *e terra*. For examples of its use, see Gossrau in loc.

194. *Partitur in omnes*, i.e., *inter omnes*.

195. *Deinde* is in an unusual position. *Bonus*, i.e., *liberalis*, *benignus*, "generous," "bountiful." *Quae cadis onerarat* is an *hyperallage* for *quibus cados onerarat*. This wine had been provided by *Acestes* of *Aegesta*, a town in Sicily, not far from *Drepanum*. See below, 558, 570; also iii. 707.

196. *Trinacrio*—See note on 34.

198. *Ante malorum*, τῶν πρὶν κακῶν. So in *Sall. Jug.* 76, 5, *multo ante labore fatigati*, on which, see *Kritz ad loc.* This figure, by which adverbs are so joined to adjectives and substantives as to make one compound word, and one simple idea, is called *hypphen* (ὕψ' ἐνός), but is foreign to the idiom of the Latin language, and is seldom used. Others take *ante* for *antea*, and join it with *ignari sumus*: this is Gossrau's opinion.

200. On the references in this and the following line, see notes on iii. 555-675. *Rabiem*, properly the madness of dogs—on the appropriateness of which term, see iii. 428, where *Scylla* is represented as surrounded by these animals.

201. *Accestis*, by *Syncope*, for *accessistis*. So in iv. 606, *extinxem*, for *extinxissem*. This abbreviation is a particularly favourite one with *Lucretius*. On the construction of a verb of approaching with a simple accus. without a prep. "cf. below, 307, and see note above, 2.

202. *Moestum*—"sadness-causing," in an active sense. But Gossrau explains differently. He says, "Abstract notions, which can only be discerned when manifested in concrete objects, rightly assume adjectives which are suited to the concretes to which they are attributed." Thus *moestus* is properly applied to *timidus* (used as a concrete subst., a "coward"), and may therefore be transferred to *timor*—the corresponding abstract subst.

203. *Haec* means our present difficulties and discouragements. *Forsan* is a poetic word very rarely used by prose writers (who adopt *forsitan*), and not at all by *Cicero*.

204. *Per tot discrimina*—"through so many dangerous conjunctures."

207. *Durate*, scil. *vos*, or *animus vestrum*. Or it may be taken as intransitive.

208. *Aeger*—"sick at heart,"—an epithet primarily applied to the body, but transferred to the mind, as *Saucius*, *vulneratus*, etc.

209. *Altum*—"deep grief," i.e., excessive—that which is deeply seated in the bosom.

211. *Viscera*—*achatever* is beneath the hide, *Le.*, the flesh.

212. *Par*—*secant*. Virgil rarely employs this kind of *Synesis* (see note on 70, above), in which a collective is made subject of a plur. verb. The preceding *illi* suggests the plurality.

Tremencia—"still quivering"—well expresses the haste of their hunger: *Forb.* But Gossrau thinks this beastly haste more becoming to Polyphemus than our heroes, and takes the word simply as a general epithet of recently-killed flesh.

213. *Aëna*—the cauldrons, not for boiling flesh (which was roasted, as the preceding shows), but for warming water for washing previous to the meal. The poet, however, may again be confounding the custom of his own and of ancient times, but see 469, note.

215. *Impleri* governs the gen. after the Greek model. In Cicero, Livy, and other prose writers, it is followed by a gen. It is here in a middle sense, "fill themselves."

Ferinae scil. *carnis*—"venison." See note on ii. 586.

216. The readers of Homer will readily call to mind one of his favourite formulae. See *Od.* iv. 68.

Mensae remotae. Not only the remaining viands, but even the table itself was removed after a meal. See Ramsay's *Antiq.*, "Meals." In the present instance, the *mensae* were likely cakes. Wagner considers *mensae* to mean "the remains of the feast."

217. *Longo sermone*—not tedious, but varied by the multiplied surmises and regrets about their lost friends. *Requirunt*—i.e., express their longing desire for, and sorrow at the loss of.

218. *Dubii seu—sive*,—a poetic form for *utrum*—*an*.

219. *Extrema pati* is used of such persons as are perishing from the effect of a severe infliction, and thence of all who meet with a violent death. *Nec exaudire* is a mild way of suggesting the probability of their being already dead—there is a reference to the *conclamatio* part of the funeral service. See Ramsay's *Antiq.*

220. *Oronti*. On this form of the gen. see note on 30, above.

221. *Secum*—"apart, to himself," so as not to sadden and dispirit his companions.

223. This passage is formed by an imitation of several pieces from Homer. See *Od.* v. 5, and *Il.* viii. 71.

224. *Vetivolum*—the epithet is applied also to ships; it here means "sail-floating," or "flying," i.e., the sea on which sails fly and ships float. With the poets, birds and ships are reciprocally metaphorical.

225. *Sic=sic temere*, Burmann. *Sic=ut erat*, Heyne. *Forb.* and *Wagn.*, however, treat it as an imitation of the

not uncommon Greek mode of inserting a participle after a particip. to *renew*, as it were, and recommence the sentiment expressed by the particip.

227. *Tales*, i.e., such as *Libya* and the Trojans suggested.

228. *Tristor*, i.e., *subtristor*—"somewhat sorrowful." On this use of the compar. see *Madvig* and *Zumpt*. *Oculus*, depending on the pass. particip. *suffusa*. The Latin poets, and some prose writers fond of poetical expressions, often use an accus. instead of the "abl. of limiting circumstance," as in the phrase *claudus altero pede*. This happens usually after passive verbs, and more especially after perf. participles, to denote the part of a whole to which the statement is limited; thus—*nube candentes humeros amictus: miles fractus membra labore*. It is called "The ACCUSATIVE OF REFERENCE OR LIMITATION;" or, from its great frequency in Greek, the *Accusativus Graecus*. But it is also used even after neuter verbs and adjectives, as *tremi artus*, *Geo.* iii. 84; *os humerosque deo similis*, 589, below. See also note on ii. 210.

232. *Quibus*—relatives, whether pronouns or conjunctions, are equal to a demonstrative, and a conjunction, so that *quibus=ut*. Transl. thus: "What have the Trojans been able to do that the whole globe is shut against them." The indie. *clauditur* after *ut* in such a sentence is not to be found fault with, since *Venus* speaks of the thing as a fact accomplished.

234. *Volentibus*, scil. *se*. Transitive verbs often omit the reflexive pron., and thus become neuter or middle verbs; their present particip. is often used as passive or reflexive. So *accingere*, ii. 235; *avertere*, 104, above; *vertere*, *Geo.* ii. 33, etc. etc.

235. *Ob Italianam*. "All, too, about a bit of a settlement in Italy," as we should say in conversational style.

237. *Pollicitus*, *es*, or *eras*, according to the common interpretation, with a full stop after *pollicitus*. But *Heyne*, *Jahn*, *Wagner*, *Forb.*, and *Ladewig* place a comma after *pollicitus*, and look upon the clause as an *anacolouthon* (i.e., a departure, in the close of a sentence, from the syntax with which it commenced; see note 25, above,) caused by the grief and excitement of the speaker. Thus the right construction would be carried out if the poet had written *pollicitum* to agree with *te*.

238. *Hoc—with this* (promise). *Solabar occasum*—this verb is applied properly to the mind, then to the grief of the mind, and thirdly, as here, to the causes of the grief.

239. *Fatis=fata rependens*. Comp. *Shakspeare*—"Weigh our sorrow with our comfort."

241. *Quem finem*. Virgil often uses *finis* as *fem*. See ii. 554; iii. 145.

242. *Antenor* See 248, and cf. *Livy* i. 1

244. *Pontem Timavi*, i.e., *Timavus*. This is the name of a stream rising not far from the sea, and emptying itself into the gulph of Tergeste (Trieste). It is said to issue from caverns amid the rocks in the territory of the Carni, and to have nine different sources, which soon form one very considerable stream, called *magnum* in Ecl. viii. 6. The rise of such a river will naturally be very rapid, and, in consequence, it often inundates the surrounding country. The whole length of the river does not exceed one mile, and thus the poet makes Antenor pass its fountain-head, though he merely sailed by its disembogue. The name *Timao* is still applied to some springs which rise near S. Giovanni di Carso, and the castle of Duino, and form a river. Antenor sailed up the Adriatic on the Illyrian side, as being less dangerous than the Italian, crossed the gulf of Tergeste, sailed past the Timavus, and settled in *Liburnia*. *Penetrare* means to pass on through and come to the extremity of—its application to *regna* in the sense of "to reach," is a kind of *zeugma*.

246. *Proruptum*—as *prorumpere* is sometimes found in a transitive sense, its past part. may be used almost as a pres. part. act. = *prorumpens se*.

247. *Hic tamen ille*—"Here, however, that man," viz., Antenor, to whom you gave no promise, "has founded the city of Patavium." The city will be remembered as the birth-place of Livy. It is now called *Padua*.

248. *Dedit nomen*. He called them *Veneti*, a corruption of *Heneti*, a large body of whom followed him from Paphlagonia.

Fixit arma, i.e., he enjoyed undisturbed peace. This phrase is taken from the practice of soldiers, who, when freed from military service for life, *missi militia*, consecrated their armour to some deity, and suspended it in his temple.

249. *Compostus pace*. Heyne, Gossrau, Henry, and others, consider these words as descriptive of the last days of the life of Antenor, but Wagn., Forb., and Jahn, refer them to his death. See Forb. in loc. This latter interpretation seems to be supported by better arguments than its rival. The two preceding lines sufficiently describe the temporal welfare of the prince, to crown which a peaceful death—the very mark and pinch of happiness—supervened. The adverb *nunc*, moreover, denotes a transition from one state to another; and, above all, *componere, pace*, and *quiescere*, are so much words of death as to decide us on the point.

250. *Nos*—Venus artfully enforces her appeal, by making herself one of the Trojans. Heyne. Weickert considers it rather as an imitation of forensic practices at Rome, the patron taking the ills of his client as his own.

251. *Infandum* is inserted as an interjection = *indignum*. Cf. Geo. i. 479.

Unius—very skillfully introduced, and said with bitter irony. *Prodimur*—"we are abandoned" by you.

253. *In sceptris reponis*—reinstatate us in that sovereign power which we held in Troy.

254. *Olli*—antique form for *illi*.

255. Observe the *zeugma* (see ii. 258, and note) in *serenat*; also in *ponet*, 264.

256. *Oscula libavit*, "touched lightly the lips." Cf. Phaedr. iv. 237, where the *fly* is made to say "matronarum delibo oscula." *Oscula* is a dimin. of *os*. *Natae* is dat. case, and is used for greater clearness, although *olli* has so recently preceded.

257. *Metu*—contracted dat. for *metus*. The meaning is "Cease to fear," "Abstain from fear." See below, ii. 534, *Non tamen abstinuit, nec vocis iraeque pepercit*, which passage readily shows how this secondary signification of *parco* arises from the primary one.

Cythera—Venus is so called, because it was on the island of Cythera (Cerigo) she first trod when she emerged from the sea-foam.

258. *Fata immota*—this clause is a direct answer to *Quae te sententia vertit* in 237.

Cernes urbem et moenia promissa, i.e., *cernes promissa moenia urbis Lavini*, an instance of *Hendiadys*. See 2, above, and Ecl. ii. 8. *Lavini* is the gen. from *Lavinium*, not *Lavinum*. Virgil, and most of the poets of the Augustan age, make the gen. of words in *ium*, and *ius* in *i*, and not in *ii*. See 270.

259. *Ad sidera feres*—Æneas was afterwards worshipped as *Jupiter Indiges*. See Livy i. 2.

260. *Magnanimum*, i.e., *fortem, animosum*.

Neque is here used in preference to *neq*, since it denies more mildly and gently than the harsher form, a peculiarity best suited to the address of Jupiter.

261. *Hic*, i.e., Æneas, in opposition to Ascanius, of whom he speaks, 267.

Tibi is what is called the *Dativus Ethicus*, and depends on *geret bellum*. "The datives, *mihi, nobis* (sometimes *tibi, vobis*), are put with expressions of surprise and reprehension, with demands or with questions about a person, in order to denote a certain degree of sympathy." Madvig, § 248. "The dative of personal pronouns is very often used where it is superfluous, as far as the meaning is concerned, but it always conveys the expression of a lively feeling, and is therefore termed *Dativus Ethicus*" (ἠθικός) Zumpt, § 408.

Remordet, i.e., *iterum iterumque mordet*.

262. *Volvens*—"unfolding," "unraveling." *Movebo*—"will bring forth to light"

263. *Italiâ*, for *in Italia*. *Contundet*—"will crush." *Populos feroces*, i.e., the Rutuli and Etrusci.

264. A *zeugma* occurs in *ponet: mores—leges*, as at vi. 853. See note above, 79, and ii. 258.

265. *Æneas* is to reign for *three* years, *Ascanius* for *thirty*, the Alban kings for *three hundred*, but to the empire of Rome no limit is fixed.

266. *Terna hiberna*, scil. *tempora*, i.e., *tres hiemes*.

Rutulus subactis is the dat. case, not the so-called abl. absol.

267. *At* indicates transition either of circumstance, or person, or time. See 261.

Iulio—we may say either *nomen mihi est Iulus*, or *n. m. est Iuli*, or *n. m. est Iulo* as here, but the dat. is preferable. *Iulus* is usually pronounced in *two* syllables, but here in *three*. The son of *Æneas* was first called *Euryleon*—in the flight from Troy he received the name of *Ascanius*; but he was never called *Iulus* except by the Roman poets in compliment to the Cæsars, who belonged to the *gens Iulia*, and who traced their origin to *Ascanius*.

268. A line very unnecessary, since *Venus* is the person addressed. Had *Virgil* lived to revise his work, he would doubtless have amended it.

269. *Magnos*—an epithet derived from the nature of the year, which embraces the duration of *many* months. *Volvendis*—a fut. part. pass. for a *pres.*, as at ix. 7, *volvenda dies*, i.e., *se volvens*.

270. *Regnum*, etc. The sentence from *Triginta* to *Albam* may mean—1st, That *Ascanius* was to reign *thirty* years in all, and *during* that time found *Alba*; or 2d, That he would reign *thirty* years in *Lavinium*, and at the *end* of that period found *Alba*, and transfer his government thither. *Forbiger* prefers the latter as better according with *Virgil's* views expressed elsewhere, e.g., viii. 42, 47, 48. *Lavini* is contracted for *Lavinii*, and comes not from *Lavinum*, but *Lavinium*, as the adj. *Laviniensis* shows.

271. *Multâ vi*, i.e., *magnis opibus*, *magno hominum rerumque apparatu*.

272. *Jam* is said of that which has not yet (at the time of the prophecy) taken place, but which will certainly take place in due course. *Ter centum*—see note 71, above.

273. *Regina sacerdos*—the priestess (of *Vesta*) of royal descent—is an expression similar to *mulier ancilla* in *Sall. Jug. 12*, and *femina vidua*, a "widow woman" in *Nepos*.

274. *Ilia*, i.e., *Rhea Silvia*, daughter of *Numitor*, called *Ilia*, from her Trojan origin. The legend of *Romulus* and *Remus* is too well known to require particular annotation.

275. *Lætus tegmine*—*Heyne* and *Thiel*

explain *lætus* as equal to *utens*, *ornatus*; but *Forb.* interprets it—"wearing habitually a wolf's skin, in grateful and joyous recollection of the fostering care of that animal."

278. *Rerum metas*, i.e., *terminos imperii* "the bounds of the empire."

279. *Juno*, *Jupiter*, and *Minerva*, were the guardians of the Roman State.

280. *Fatigat*—"disquiets with alarm," *metu* being used in an active sense.

282. *Rerum dominos*—"the masters of the world." The remainder of the line—*gentemque togatam*—may refer to the prosperity of the nation in the arts of peace, as the former phrase does to its success in war. The following cut represents a favourite mode of wearing the *Toga*.



283. *Sic placitum*—thus it is decreed. On the *lustrum*, consult *Ramsay's Antiq.*

284. *Assaracus* was one of the sons of *Tros*, *Ilus* being the other. From the former *Æneas* was descended.

285. By *Phthia*, the country of *Achilles*, *Mycenae*, the city of *Agamemnon*, and *Argos*, the government of *Diomedes*, the poet represents the whole of Greece as subject to the Roman sway. In Homeric times, *Argos* was of so great consequence among its sister states, as to be put sometimes for the entire Greek nation. Refer in *History of Rome* to the wars of the Romans against *Philip*, King of *Macedonia*, under *T. Q. Flaminius*, from *b.c.* 200, and against *Perseus*, under *Æmilius Paulus*, *b.c.* 171.

286. The historical references, e.g., *spoliis*

orientis onustum, show that Augustus is here meant, and not Julius Cæsar. *Pulchrâ* means simply "distinguished," "noble." The epithet *Trojanus* is added, because Augustus was received by adoption into the *Julia gens*.

287. The empire extended, under Augustus, from the Atlantic to the Ganges, and from the Rhine to the wastes of the Libyan desert.

289. The expedition referred to in *Orientis* is that undertaken in 30 B.C. to Egypt, etc. The first books of the Æneid could not make reference to the Parthian expedition, which was not entered upon till ten years later, B.C. 20.

290. *Secura*, "freed from anxiety." In our translation of the Bible, the word *secure* is used in this same sense. See *Judges* xviii. 10.

291. Reference is made in this line to the shutting of the temple of Janus, B.C. 29, and the existence of peace over the whole Roman world.

292. *Cana* — "hoary," "ancient," i.e., Virtue stern as was that of the ancients. Or "clothed in white." See *Hor. Od. i. 35, 22, Albo Fides relata panno*.

On Vesta, consult Smith's *Class. Dict.* *Fides*, Vesta, and Quirinus form the *subject of* *stabunt*. *Quirinus cum fratre* may be meant to indicate Augustus and Agrippa, or to signify in a general way the cessation of civil war, and the consequent harmony among brothers.

294. *Belii portae*—the gates of the temple of Janus. Niebuhr explains this custom by supposing that it originated in early times, when the Roman and Sabine cities, *Remuria* and *Quirium*, the nucleus of Rome, passed through the gate which connected the two, to render assistance to each other when necessity required. It was ordered by Numa that the gates should be open in war and shut in peace. They had been closed in the reign of Numa, and again at the conclusion of the First Punic War. They are seen closed in the woodcut below.



295. *Furor* is personified and associated with War in his imprisonment in the temple of Janus. Virgil is supposed to have reference, in these two lines, to a picture by Apelles, representing WAR in a human figure, with his hands bound with chains behind his back, following the triumphal car of Alexander the Great. This picture was dedicated by Augustus in the Forum.

297. *Genitum Matâ*, i.e., Mercury, son of Maia, daughter of Atlas; the place of his birth was Mount Cyllene in Arcadia.

298. *Demittit—pateant—arceat*. Observe the variation of tense in these verbs—a pres. and imperf. subjunctive following an historical present. For a discussion of the principles involved, see *Forb. ad loc.* and *Kritz ad Sall. Cat. 34, 1, and 41, 5*.

299. *Nescia fati*—not knowing that it was decreed for them to settle in Italy, and that therefore there was no likelihood of their endeavouring to fix their abode in her territory.

300. *Remigio al.* The wings of birds are often thus compared to the oars of ships. See 224, above. Note the celerity indicated by the perf. *astitit*—"has even now taken his position."

301. The name *Poeni* indicates the Phœnician origin of the Carthaginians. *Pœnus* is just *Φοίνιξ* adapted to the analogy of the Latin tongue. So from the Greek *Φοίνισις* comes *Pœnicus* in Cato and Varro, and from this the more usual form *Punicus*.

305. *Volvens*. Wundt pronounces this = *qui volverat*—"after having pondered;" but Wagn. takes it = *dum volvebat*—"although he pondered" throughout the night.

306. *Exire* and the other infins. depend on *constitui*, which is the leading verb of the sentence.

308. *Hominesne, feraene*. Two *ne*'s are often used by the poets for *utrum—an*.

Observe the short final syllable of *videt* lengthened by *arsis*. See *Metrical Index*, and cf. *Note Ecl. iv. 51, vi. 44, 53*.

309. *Exacta*. "The result of their diligent inquiries."

310. *In convexo nemorum*, i.e., in a retired glade surrounded by groves. The neut. of adjs. is very frequently used for substs., e.g., *convexa*, 608. *Serena*, *Geo. i. 393*. So *coerulea coeli*.

312. *Comitatus*, used passively, though the participle of a deponent verb. The act. form *comito*, is frequent, however.

313. *Bina for duo*. *Crispans*, i.e., *vibrans*. Henry (*Class. Mus. vol. vi.*) alleges that no idea of brandishing is contained in the word, and, moreover, that the notion of such an action is quite unsuited to the present passage. Comparing, therefore, our own word—"grasp," he interprets—"grasping tightly in his hand," "bending

his hand round it," i.e., "*clenching the spears in his hand.*"

314. *Cui* depends in syntax on *obvia*.

315. *Gerens*—there is a threefold *zeugma* here. Translate: "*Having the features, wearing the dress, and bearing the armour.*"

Heyne finds fault with the repetition of *Virginis* in this line, but Wagn. defends it, and shows that it is even necessary, for by it the comparison of Venus to the *Spartan* maiden is confined to the *arma*. Wagn., moreover, puts a comma after *arma*, and thus *Spartanae* is more decidedly marked out as only the *first* specimen of two kinds of huntresses, famed for their daring and exploits. The meaning, then, will run thus—"Bearing such armour as is suited for a (huntress) maiden, either a Spartan or (*talis virginis*) such a virgin as the Thracian Harpalyce (is when she) urges impetuously her steeds, and outstrips the fleet Hebrus in her course."

317. *Harpalyce*—a daughter of Harpalycus, king of a Thracian people. She was brought up in the woods, and accustomed to hunting from infancy.

Hebrum—Heyne, Bentley, Burnmann, and many other distinguished commentators, prefer the conjectural reading, *Eurum*, on the ground, that *volucer* is not a fit epithet to apply to a river which is elsewhere described as *lenis* and *placidus*, and that, on the other hand, the wind is a very common and perfectly suitable object with which to compare extraordinary speed of foot.

But the reading *Hebrum* is retained by Wagn., Forb., Ladewig, Gossrau, etc., for these reasons:—1st, All the MSS. exhibit it. 2d, A poet in speaking of the natural features of a distant country must have allowance made for him, and in this case, particularly, Virgil may be excused for attributing great speed to the most important river of a country, which, in the minds of the Romans, was rugged and wild. 3d, The close imitation of Silius, ii. 73 sqq.—"*Quales Thræciæ Rhodopen Pangæaque iustrant Sarosis nemora alta jugis, cursuque fatigant Hebrum innupta manus;*" and the testimony of Silius, Stat. Theb. and of Claud., that the Hebrus was a fast flowing stream. 4th, It is quite natural that Virgil should compare the speed of a Thracian nymph to the course of a Thracian stream. Heyne in his notes on Tibullus, defended the old reading there, and is, on that account, accused by Wagner of inconsistency for preferring *Eurum* in his edition of the poet of the Æneid. The Hebrus is now called *Maritza*—it rises in Mt. Haemus (Balkan), and flows into the *Ægean*.

318. *Namque*—Heyne believes that especial reference is made in this and the following lines to the palaestic exercises of the Spartan women; but Wagn. opposes such

a view: He adds, farther, that the comparison with the Spartan females is made only in the article of *armour*—other particulars are common to all huntresses. *Habitem* means "*well suited to the person carrying the bow, be he strong or be he weak.*"

319. *Dederat comam diffundere*—this is a Gk. construction for *dedit diffundendam*. See above, 66.

320. "Bare to the knee, and having her amply-flowing robes gathered up in a knot," or "by a girdle," as Heyne explains. See note above, 228.

321. *Juvenes*—a term applied to men up to forty-five or fifty years of age.

324. *Premetem*—"keenly pursuing."

325. *Orsus*, from *ordior*. *Mihi*, dat. of agent, "by me."

327. After *O* a voc. should come, but Æneas is ignorant of the name of the person, and therefore omits the word of address.

328. *Sonat hominem*. Another example of a neuter verb becoming transitive. So *Saltare Cyclopa*.

329. The double *an* is not in this place for *utrum*—*an*, since the two questions are entirely distinct. *Phœbi soror*, i.e., Diana.

330. *Felix*, "propitious," "causing happiness."

331. *Tandem* increases the eagerness of an interrogation, and corresponds somewhat to our "I pray you."

332. This line is hypermetrical, the *que* being joined by synaphela (i.e., continuous scansion) to the following one. See Geo. i. 295.

335. Note the omission of the verb of saying. *Tali honore*, viz., of divine honours.

337. The *Cothurnus* or buskin was to protect the feet and legs from brambles. See Smith's Dict. of Antiquities. The following cut represents the *Cothurnus*, or hunting-boot, usually attributed to Diana. It is not to be confounded with the boot worn by tragic actors.



338. *Punica*—see above, 301, note. *Aganor* was an Egyptian, father of Cadmus, Phœnix, Cilix, Europa, etc., and therefore ancestor of Dido. He founded Sidon, whence Dido is called *Sidonica*, 446, etc.

339. *Fines* is often put for a whole country included within certain boundaries. Here it means, "the territory forms a part of Libya." Observe the *synesis* (see note above, 70) construction, *fines—genus*. Cf. *Æn.* iv. 40, *Gaetulae urbes genus*, etc. For other quotations of similar syntax, see *Forb. ad loc.* The phrase in the text = *fines habitant Libyæ, genus, etc.*

340. *Dido—Tyriâ urbe profecta*. See above, note 338, and consult Smith's *Class. Diet.*

341. *Longa est injuria*. "The story of her injuries is a long one."

342. *Sequar summa fastigia*, i.e., I shall specify the most prominent points of her history.

343. *Syphaeus*, not *Sichæus*. In the quantity of foreign names, and more especially those of foreign origin, the Roman poets are very irregular. In 348, and other places where the name occurs, the first syll. of *Syphaeus* is short—here, however, it is long. Cf. iv. 20, 502, 552, etc. So also *Sicanus*, *Sicanus*, *Sicanus*, *Sicania*, *Sicania*, —*Apulus*, *Apulia*. See iii. 35, and note thereon.

Agri. Huet conjectured *auri* instead, since the wealth of a rich *Tyrian* would consist rather in *specie* than in *land*. This emendation is adopted by Heyne and Peerkamp, but Wagn. and *Forb.* retain *agri*, the reading of the Codices, as more natural for a *Roman* poet, whose ideas of wealth were not associated with commerce, but rather with estates.

344. *Miseræ* is the *gen.* not the *dat.* She is called *Miseræ* by anticipation, in reference to her husband's death and her own exile. Burmann refers it to the misery yet awaiting her in the desertion of *Æneas*, and her consequent death.

345. *Intactam*, i.e., not previously married. *Pater*, i.e., *Belus*.

346. *Ominibus primis*—not "the most happy auspices," but "the first taken auspices," for, as she was then wedded for the first time, the auspices which were always consulted previous to the ceremony, were in her case sought to but once.

Germanus, i.e., *Dido's* brother, *Pygmalion*.

348. *Quos inter*—a prep. is frequently put after its case—more especially with rel. prons. See above, 32, and *Geo.* i. 161. *Quos*, i.e., *Syphaeus* and *Pygmalion*. Observe the peculiar phrase *venit medius inter quos*.

349. The heinousness of the deed is magnified by the fact that it was committed at the altar of a deity—the assassin being a priest of *Hercules*. Cf. *Scott*, *Lord of the Isles*, canto ii., stanza xxiv. and xxviii.

350. *Securus amorum Germanæ*—"regardless of the affection of his sister"—not caring to do violence to her feelings, and give rise to the frantic manifestations of grief which her love would prompt.

353. *In somnis, during sleep*—but *insomnis* (adj.) "awake." *Inhumati*—the atrocity of the deed is increased still more by *Pygmalion* withholding funeral rites from *Syphaeus*, and thus compelling his spirit to wander about without permission to cross the *Styx* and settle in the *Elysian shades*.

355. *Crudeles aras*—"those altars of cruelty," i.e., the place where a cruel deed was committed. Such an enallage of this adj. is common. Similarly in *Rome* the *Secleratus Vicus* commemorated the murder of *Servius Tullius*.

356. *Nudavit*. There is a *zeugma* in this word—"Revealed the merciless deed at the altar, and exposed his breast, and disclosed all the particulars of the unknown crime of her family."

358. *Recludit tellure = effodit e tellure*. The apparition points out the hiding-place of the gold, and thus is said to raise it. The abl. is frequently joined to verbs compounded with *re*. See iv. 545, and *Geo.* i. 275.

360. *Parabat*—another *zeugma*.
361. *Crudele odium*, i.e., "quale est inmanis animi." *Metus acer*, "proprie de animo exasperato," *Forb.*

364. *Opes Pygmalionis*—either, The wealth which he looked upon as his own, in anticipation, after the death of *Syphaeus* (*Heyne*); or, The wealth which, on the death of *Syphaeus*, he was entitled to in right of inheritance (*Gossrau*). *Forb.* and *Henry* take *opes* to mean not only gold and silver, but also such things as are necessary for the greatness of a kingdom:—viz., ships, men, arms.

365. *Locos*, acc. of place whither—see note 2, above. *Cernis*, i.e., *cernere potes*. Some editions read *cernes*, for a discussion of which see *Forb. ad loc.*

367. *Byrsa*. The Phœnician name for a fortress or citadel was *Bosra*, which the Greeks softened into *Búρσα*, and as this latter means a *hide*, the story was fabricated to account for the name. Line 368 is considered spurious by some critics.

369. *Thiel* remarks that this line contains the substance of the well known form of address used by persons suddenly meeting one another—"unde et quo." *Tandem* greatly increases the force of interrogation.

372. *Pergam*, put absolutely for *narrare pergam*.

374. *Componet*—some editions read *componat*. The subj., however, is not at all necessary. For a discussion of the question, see *Forb. ad loc.*

377. *Tempestas forte sua*—"A storm with its peculiar chances."

378. *Pius Æneas—notus super aethera*—*Virgil's* taste has been found fault with for introducing his hero using such phrases about himself; but it is to be borne in mind

that his words have regard rather to the Trojan war and the well known misfortunes of the man, than to any assumed excellence of mind or body. He was *pious* (dutiful) to his father, his country, and the gods; and in regard to these last, he affords a proof in the latter part of the line. See Hom. II. xx. 298.

380. *Ital* etc. "I seek Italy, my (true) native country, and the early home of my race, that sprung from Jove." *Genus* is here equivalent to *proavorum sedes*, and the whole passage alludes to an early legend which made Dardanus, who was the son of Jupiter and Electra, and the founder of the Trojan line, to have come originally from Italy. According to the tradition here referred to, Dardanus [was sprung from the Tyrrhenian Corythus, or] came first from Corythus in Etruria [afterwards Cortona, founded by Prince Corythus] to Samothrace, and passed thence into Asia Minor, where he settled, and became the *stem father* of the Trojan race. The descent of Æneas from this early monarch was as follows:—I. Dardanus (son of Jove); II. Erichthonius; III. Tros; IV. Assaracus; V. Capys; VI. Anchises; VII. Æneas. Wagner removes the semicolon usually placed after *patriam*, and inserts *et* before *genus*, in which he is followed by Forb. and others. The old reading (*patriam; genus*), would introduce a very abrupt and clumsy reference to his own individual origin from Jove. *Genus* would, in this view, be the *nom.* in apposition to *Æneas*.

381. *Bis denis*—See above, note 71.

383. There is a peculiarity in the adj. *convulsæ*. The meaning is, "Of these, shattered as they have been by the waters and the wind, seven with difficulty [or, seven only] have been saved." Wagn.

384. *Ignotus*. Some translate actively, "I myself, not knowing the country," etc. Forb., however, prefers it in its usual passive sense, thus: "although I have been celebrated by fame (*notus super aethera*), yet here in the deserts of Libya I am not recognised as Æneas."

385. *Nec plura querentem passa, i.e., non passa eum queri plura.*

388. *Carpis*. This verb is constantly used by the poets for *capere*, meaning to take what presents itself of its own accord; the metaphor is taken from fruits and flowers by the wayside, free to all. Forb.

389. *Se perferre ad aliquem locum* seems to be a *ἑαυτὸς λεγόμενον*, not being found elsewhere. Cf., however, iii. 345. Rau in Schedias., p. 39, argues that this verse is spurious.—1st, because it is absurd to say, to a shipwrecked man on an unknown coast, "*quære limen reginae*;" and 2d, on account of the recurrence of the phrase *perge modo*

(see 401) in so short an address; but both objections are trivial.

390. *Relatam—referre* is a nautical phrase used of those who are forced back by the wind to the harbour they had sailed from, or to the coast.

392. *Vani*. This adj. means either one who promises what he cannot perform, or one who puts forth a false or groundless doctrine. Thus it comes to mean as here, *one who is himself deceived, and who in turn deceives others.*

On *augurium* and *auspicium*, see Ramsay's *Antiq.*

393. *Bis senos*, etc. The twelve swans dispersed (*turbabat*) by the eagle (called elsewhere *Jovis armiger*, and *regia ales*) represent the twelve ships of Æneas which were afterwards recovered, with Antheus, Sergestus, and Cloanthus, 584. Cf. Hom. II. xv. 690 sqq. The ancient interpreters find fault with Virgil for introducing the swan, which was not a Roman bird of augury, but the poet will be excused since it was sacred to VENUS. Servius quotes the testimony of Æmilius Macer that mariners were especially rejoiced at the appearance of a swan as augury, because these birds cannot be drowned.

Jahn alleges that there is this difference between *augurium* and *auspicium*, that the former is *sought for*, and is indicated by certain birds, and no other, while the latter is manifested by *any* bird, and is *not* sought for.

394. *Aperto*—not clear, but shelterless—"affording no defence against the attack of an enemy."

396. The proper sense of this line was first explained by Weichert. The swans, on the departure of the eagle—joyful at having escaped the danger—again collect into a flock, and, flying in a long line, seek a place to alight. Part of them—the hindmost—as yet uncertain where to settle, examine the ground from their elevated position, to select a halting-place, while another part—the foremost—have already made their choice, and are looking down on the spot, as they are just on the point of alighting.

397. *Reduces*, scil. *in auram*, their proper element. *Ludunt*, "disport" through joy at their deliverance (393).

398. *Polum*, i.e., *coelum*. Anthon adopts Burmann's conjecture—*Solum* (the ground.)

402. The goddess reveals herself at her departure, (see iv. 277; v. 658; ix. 659,) by her beautiful neck—(*rosea* may also mean "of fresh and florid colour")—her hair perfumed with the ambrosial unguent of the gods—her robe, formerly girt up, but now flowing to her feet, and, finally, by her light, airy, and graceful gait.

405. The hiatus between *dea* and *ille* is

permitted, on account of the completion of the sense, and the full punctuation mark. See above, note on 16, and on Ecl. ii. 53. See also Ecl. ii. 24.

407. *Toties* implies frequent appearances of Venus to her son Æneas, though Virgil records only another, and it a real one, ii. 589. *Quoque* is to be joined with *crudelis*. So Milton—

"Mock us with his blest sight, then
snatch him hence."—Par. Reg. ii. 55.

409. *Veras voces*, i.e., that I may speak to you as a son to his mother, and not as a stranger to a stranger.

412. This device to conceal the Trojan chief is borrowed from Homer, cf. *Odyss.* vii. 14, 89-43, and *Il.* v. 344. The art of the poet is conspicuous in this passage:—Æneas is allowed to hear, under cover of the cloud, his own praises, and to have proof of the affection of his followers; how striking, too, the effect of his sudden emergence from the heaven-wrapped covering at the words of Dido, 575, *atque utinam rex ipse—adforet Æneas. Multo nebulæ amictu* is the Homeric *πολλὴν ἥμα*.

413. *Eos*—the poets seldom use the oblique cases of the pron. *is* as enclitic, but only when prominent and emphatic.

414. *Ve* and *aut* are not opposed to *ne* and *neu*, but serve to add something to what has preceded. *Moliri* is used of operations which require great labour and preparation.

415. *Paphum*, a city of Cyprus, famed for its worship of Venus, and giving her the name *Paphia*.

416. *Laeta*, "joyful," because she delights in *Paphos*, say Heyne and Wagner. But Wunderlich and Forb. adopt the more natural interpretation, viz., joyful on account of the safety of her son. This is a much more solid ground for her delight than the mere fact that the people of *Paphos* did her honour; and besides, the phrase *ubi templum illi*, does not assign a cause of her joy, but only accounts for her selection of *Paphos* as her present retreat.

Sabæo, from the *Sabæi*, a people of Arabia Felix.

417. *Ture*—the altar of the Paphian Venus was not to be stained with blood—it was a *placeabilis ara*.

418. *Corripuere*. The use of this verb in such a sense is derived, as Gossrau thinks, from the idea of the two ends of a road being reached, and, as it were, made to touch each other, by the traveller, at a short interval of time.

419. *Jamque* is an important word serving to call attention to things as if now present.

Plurimus, "of huge size;" So Geo. iii. 52, *plurima cervix*.

421. *Mogalia*, huts—it is a word of Semitic origin; *Magār*, a "villa;" *Molem*, "the vast size," scil. "of the buildings."

422. *Strata viarum pro stratas vias*; So *opaca locorum, ardua terrarum*. The phrase is taken from *Lucr.* iv. 416. See above, note on 310, Geo. i. 393.

423. *Instant* may be taken absolutely, "are eager" scil. in their duties. But Wunderlich and Gossrau, since the dat. *operi* is omitted, remove the semicolon after *Tyrii*, and make *instant* govern *ducere* and *moliri*.

Ducere muros (So *ἐλαύνειν τείχος*) i.e., the walls of the citadel (Henry, Class. Mus. vol. vi.)—those of the town would have been useless at that stage of the building.

425. *Sulco*, i.e., a trench dug to receive the foundations, and not a mark made by the plough.

426. The poet, in this passage, assigns to the early Carthaginians manners and customs of his own time, but see 469, below. Rau, in *Schedias*, rejects this line, as unconnected with the others by any grammatical bond, and as unsuited to the context. Wagn., however, defends it, as it points out some of the various cases which the energetic labours of those building a new city would doubtless undertake, and also because it is not at all likely that a Roman would pass over unnoticed the affairs of law and government. A *zeugma* is to be noted in *legunt*, they enact (*constitunt*) laws, and elect (*legunt*) magistrates and a senate.

427. *Portus*—the harbour was called *Cothon*, according to Servius, Strabo, etc. *Theatri* is to be preferred as a reading to *theatris*, for it is not at all likely that an infant colony would be building more than one theatre, though, indeed, the plur. does not necessarily imply more in this place. The description, it has been remarked, is more like that of the proceedings of a Grecian than of a Roman colony. Yet a Roman of the days of Augustus cannot be supposed to separate a theatre from his ideas of a city. Forb.

429. The *alta* of 427 refers to the depth of the foundations, as viewed from the heights above—the *alta* of this line, to the altitude of the pillars, as viewed from below.

431. *Exercent*. Kritz on Sall. Cat. 11, "avaritia animos hominum exercebat," says, "Res exercent homines quum eos ita occupatos habent ut in iis toti sint et quasi defixi teneantur, eoque aut exagitantur, aut fatigantur." See Geo. iv. 453.

Sub sole—not merely in daylight, as opposed to night, but during the sunshine hours of the day.

432. *Liquentia*. The first syll. is here long, but in v. 238 it is short. So Lucretius (iv. 1252) employs *liquidus* with the first syllable both short and long in the same line.

434. *Agmine facto*—"in a marshalled band." The sagacity and instinct of bees are brought out in Geo. iv. In their social and military arrangements, they are constantly compared to the human species; here the comparison is peculiarly happy, since they are fond of forming new settlements, and are remarkably industrious in labouring to establish their interest.

436. *Fervet*, i.e., *fervide agitur*. "The work is briskly carried on, and the fragrant and abundant honey is redolent of thyme."

440. *Miscet viris—nec cernitur ulli*. The poet, avoiding common forms of expression, adopts Greek idioms. *Ulli*, the dat. instead of the abl. with *a*.

441. *Umbrae*. This reading, as being the most difficult, is restored, instead of *umbra*, by Heinsius, who is followed by Wagn., Forb., and almost all modern commentators except Jahn. Wagner endeavours to establish a difference between *laetus* and *laetans*, with the gen. and with the abl. With the latter case they are said to have their common signification "of joy," but with the former, "plenty," or "abundance." This distinction, however, is not carried out by the poets, or even by Virgil himself. See Geo. ii. 112. Forb. is of opinion that the Roman poets used the constructions quite indifferently—circumstances of sound or metre deciding the case to be employed.

442. *Primum*—this may be an adj. joined with *signum*, or an adverb modifying *effodere*: *signum*, i.e., omen.

444. *Sic (hoc signo) scil. indicavit*—"For by this token she indicated that the nation would be renowned in war, and would enjoy abundance and security for ages;"—(literally "would be easily supported for ages.")

445. *Facilem victu*. Heyne interprets—"which would have a ready subsistence, abundantly supplied by the fertility of the soil." Wagner understands it in a wider sense to mean "every kind of prosperity," implying therefore the great resources of the Carthaginians, and their great power. *Victus* is the 2d supine.

447. *Donis opulentum et numine divae*—rich with gifts and the divinity of the goddess, i.e., the great reputation of the deity brought many to her temple to consult her oracle and invoke her favour, and by these rich presents were offered: Wagn. and Forb. Wunderl. understands *donis* to mean *vases*, and all the utensils of worship employed in the shrine; and *numen* to signify a statue of the goddess of gold, or some other precious material. Looking, however, at 15, 16, 17, above, we are rather inclined to agree with Jahn in considering *numen* as indicating "*deae PRAESENTIAM ET MAJESTATEM, quae adsumptibus horrorem iniecerit et petentibus*

auxilium tulerit." Cf. 1 Kings viii. 10: "The glory of the Lord had filled the house of the Lord."

448. "The bronze threshold of which rose (was elevated) on steps"—"the ascent to the door threshold, which was of bronze, was by steps"—"its beams rested (*nixae*) on pillars of bronze" (*aere*). The reading *nixae* (found by Servius in many MSS.) for the common form *nexae* has been adopted by Forb., following Peerlkamp and Henry who argue that it is surprising if no mention were made of pillars, one of the greatest ornaments of temples, and that if Virgil had wished to notice nothing but bronze beams, he need not have varied the expression, *aerea limina—nexae aere trabes*. They urge, farther, in confirmation of their opinions, a remarkable imitation by Stat. Theb. vii. 33. The common reading, *nexae*, is thus explained by Heyne and Wagn.: "*Trabes nexae*, i.e., *postes nexi, juncti liminibus aereis, surgebant*, (i.e., *erant ex*.) *aere*." What the ancients call *aes* was a combination of *copper* and *tin*, and ought, therefore, to receive the name of "bronze," and not "brass," which is made up of *copper* and *zinc*.

Observe the *synapheia* in *que*, which is joined in scansion to the next line. Cf. 332.

450. *In hoc luco*, i.e., where the temple was built. *Nova*—"strange," "unanticipated." *Novus* is thus used either in a good or a bad sense.

453. *Sub templo*—"in the lower parts of the temple."

454. *Reginam opperiens*—How did he know she was to come that way? it has been asked. Forb. answers, that he may have heard it from the workmen engaged in building the city.

455. *Artificum manus*. "The style of the artists." *Operum laborem*—"Their great labour" in all the various occupations connected with building and ornament. Others interpret, "The elaborate finish of their work." The following are the principal views of this passage:—(1.) (*Miratur*) *Inter se*—"Comparing them (*manus artificum—opera*) one with another, he admires them." Heyne. (2.) (*Manus*) *inter se*—"The workmen (*certantes*, vying) with one another." Voss and Servius. (3.) Peerlkamp conjectures *mirantur*, i.e., Æneas and Achates admire the objects to one another: but a plur. would ill suit the singulars *lustrat* before, and *videt* after it, referring to the principal personage. Translate: "He is filled with admiration as he compares the (various) styles of the workmen with one another, and (as he notes) the elaborate finish of the work."

458. *Ambobus*, i.e., to the sons of Atreus as one party, by his wrath on account of Briseïs and his consequent withdrawal from

the battle; and to Priam, *as the other party*, in the death of Hector. In this view *ambo* is not objectionable as being applied to *three*. *Achillen* rather than *Achillem*, for the best MSS. make the acc. case of Greek nouns in *es* and *as* end in *en* and *an*. This line, it is to be observed, contains the *whole argument* of the Iliad.

460 *Plena nostri laboris*—"full of the reports of our misfortunes and losses."

461. *En* is joined with the nom. here, and at iv. 597; v. 639, and elsewhere; but with the acc., Ecl. v. 65, where see note. Forb.

Laudi is here put for *virtus* and *res gestae*, which merit praise. Heyne. "Even here excellence has its own proper reward."

462. *Lacrimae rerum*—Tears (i.e., pity) for (human) casualties. See ii. 413, and also 784, *lacrimas dilectae pelle Creüsae*. The Latin genitive is either *subjective* or *objective*—thus, in the phrase *amor dei*, it is *subjective* when it means the love which God (as the *subject*) feels towards man; it is *objective* when it denotes the love which man directs to God (as the *object* loved). The objective *gen.* is, therefore, equal to an *accus.* with a preposition.

463. *Tibi*—another example of the *Dativus Ethicus*. See 261, above. With a *strong feeling* of kindness he applies to *Achates* particularly, the consolation that the story of their calamities (*haec fama*) being known here will render the people propitious to them.

464. *Inani*—"unsubstantial"—so called, because representing only the outline shape, without any substantiality of form.

466. The seven groups represented are as follows:—1. The battle of the Trojans and Greeks, with varying fortune, 467-8. 2. The death of Rhesus, 469 sqq. 3. Troilus in flight, 474 sqq. 4. The procession of Trojan matrons carrying the robe for presentation to Minerva, 479 sqq. 5. Priam redeeming the body of Hector, 483 sqq. 6. The battle by Memnon and his host, 489. 7. The battle of the Amazons, 490 sqq. Heyne.

467. The battle referred to is that in which Patroclus was slain (Hom. Il. xvii.), after which Achilles came forth on the following day, Il. xix., xxii.

468. *Hæc*—*Ilac*, for *Hæc*—*illac*. On Rhesus, see Hom. Il. x. 433 sqq., 470 sqq.

469. *Niceis tentoria velis*. This is an anachronism similar to that noticed in 169, in reference to *anchors*. The Grecian and Trojan "*tents*" were rather *huts* made with *stakes*, *osiers*, and *earth*. Dr Lersch, in his valuable works named in note 632, below, discusses the two theories with regard to Virgil's treatment of antiquities; viz., First: "That the poet invariably, and on set purpose, has, in reference to matters of life, *public* or *private*, *sacred* or *profane*, preserved the ideas and customs of the heroic

age pure and unalloyed:"—Second: "That the poet has, *on the whole*, preserved the ideas and customs of the heroic age, but that he has occasionally erred in representing them." And after urging objections against both schemes, he advances a third, That all matters relating to life, *public* or *private*, *sacred* or *profane*, have been treated by Virgil in the Æneid in consonance with *Roman notions*, and that his ideas were derived partly from the state of the city and empire in his own day, and partly from the traditions of customs or doctrines which prevailed in the infancy, or during gradual growth of the nation. A careful study of Dr Lersch's arguments cannot fail, we should think, to convince the student, that this last is the only tenable theory. But we must refer the reader to the works themselves, as the length of the discussion precludes the possibility of our epitomising it here. Rhesus was king of Thrace, and brother of Hecuba, wife of Priam.

473. The prophecy was, that if the horses of Rhesus should taste the fodder of Troy, and drink of the Xanthus (otherwise called Scamander), Troy would be invincible. Ulysses and Diomedes, therefore, attacked the encampment of Rhesus and his Thracians, killed the leader and carried off his horses. Homer does not mention this prophecy.

474. *Troilus*—youngest son of Priam. See Il. xxiv. 257.

475. *Impar congressus*—"an unequal match."

476. *Inani*, i.e., *rectore privato*, "deprived of its charioteer."

478. Observe the last syll. of *pulvis* lengthened by *arsis*, and see note on 308, above, and on Ecl. vi. 53. "The mould is scratched with the (p of the) spear turned backwards."

480. *Peplum* is a word rarely used by the Latin writers, and almost limited to denote, *par excellence*, the robe presented to Minerva every fifth year, at the Panathenæic festival.

481. *Suppliciter* is usually joined with *tristes*, but Heyne would make it modify *ferebant*.

Tunsae, in middle sense=*tundentes*, etc., or *tundentes sibi pectora*.

A *perf.* part. pass. is frequently used in poetry for a pres. pass., which does not exist. Hence it happens that the poets write *perf.* particips. even in those cases (viz. in depopulations) in which nothing compels them but the necessities of the metre. Wagner. Cf. Æn. v. 708, and Geo. i. 206. *Quibus in patriam ventosa per aequora vectis*. Consult note 228, above, on "*accus.* of reference or limitation."

483. Virgil has borrowed this incident from the Cyclic poets, for Homer does not

record it. He (Homer) represents Hector as pursued three times round Troy *previous* to his death; after which, however, he is tied to the chariot of Achilles and dragged to the ships. See Hom. Il. xxii. 208.

484. *Exanimus*. This word seems to mean more than *merely* dead. It suggests, according to Henry, the idea of a more complete deprivation of life than when first bound to the chariot, and of that disfiguring of feature by the dragging, which rendered recognition by the face difficult. See note on ii. 273.

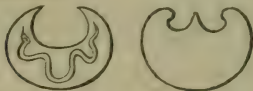
486. *Curvus*—"Achilles' car, to which Hector's body had been bound." Heyne. "Priam's car, which had been brought to convey the corpse to Troy." Henry and Forb. See Il. xxiv. 44 sqq.

487. *Inermis*—because he was coming as a suppliant, to prostrate himself at the feet of the victor.

488. Having dwelt so long on the other topics, the poet passes shortly over the part which Æneas plays, as is becoming. This line refers to a different picture from the preceding ones. Forb.

489. *Nigri Mem*. Memnon came with auxiliaries from the country east of the Troad, and then under Assyrian sway, which, by poetic embellishment, is extended into the distant parts of Asia, with its swarthy hordes. See 751. "Penthesilæa, in wild excitement, leads on her bands of Amazons, with lunar (crescent-shaped) shields."

490. Penthesilæa, daughter of Mars, and queen of the Amazons, had come to Troy in the last year of the war, but was slain by Achilles, after she had done deeds of extraordinary valour. The pelta was a small, light buckler, varying in shape and outline. A favourite form of it is seen in the accompanying cut.



492. *Subnectens cingula mammae*, more elegant than *subnectens mammam cingulo*. "Buckling a golden belt beneath her uncovered bosom."

493. *Bellatrix* is to be connected with *audet*, "heroine as she was."

494. *Æneae*, i.e., *ab Ænea*. For the dat. after pass. verbs instead of the abl. with *ab*, see the Grammars.

Wagner, Quæst. Virg. xxix. 4, takes *mirandus* as equal to a pres. part. pass., and interprets "*Dum Æneas hæc videt et miratur*." It is simpler, however, to view it in its usual meaning—"worthy to be admired" by him or all others. Forb.

497. *Stipante*—"A numerous company of the young thronging behind her." The act. voice has here a particular beauty, as implying willingness and delight on the part of the attendants, who, doubtless, were the noblest of the city. Forb.

498. On this comparison of Dido to Diana, see Hom. Od. vi. 102 sqq. *Qualis=quo habitu=qua forma*. The worship of Diana flourished in Laconia, through which, and passing Sparta, flowed the Eurôtas (now *Vasili Potamo*) into the Laconic gulf. In the island of her natal Delos too, in which was Mount Cynthus, the same deity was worshipped with peculiar honours.

499. The first syllable of *Diana* is here long, but Virgil in all other places has it short.

500. *Oreades*—a Greek name—"mountain nymphs."

502. *Pertentant*—"thrill through." The attitude of mothers, under similar circumstances, is well described in this line—*tacitum* lends point to the whole.

504. *Operi regnisque futuris*, i.e., the city which was her entire kingdom. *Instant* joined here with the dat. is construed in viii. 433, with the acc.

505. The order is,—*Saepta armis subnixæque altè solio resedit foribus divæ, mediâ testudine templi*. "Surrounded with armed men, and supported in a lofty position on a throne, she took her seat near the door of the temple, beneath the central dome," but not in the *adytum*, or "holy of holies." *Medius* not preceded by *in*, is used by the Romans for all parts within the *exterior limits* of a place; but, when *in* is used the *very centre* is meant.

On *Impluvium*, *Testudo*, *Cavaedium*, etc., see Ramsay's Antiq.

507. *Jura dabat legesque*, i.e., dispensed justice. There is a reference to Roman customs here—viz., to holding the Senate in temples, and placing tribunals of justice at the doors of temples. But see Lersch, and note on 469, above.

512. *Adveherat* is preferable as a reading to *adveherat*. *Oras* without the prep., see above, 2.

513. *Percussus*, as applied to joy, is more appropriate than *percussus*—the reading of some editions;—the latter refers to affairs of great magnitude, by which the mind is, as it were, *prostrated*. Forb.

515. *Res incognita*—"their doubtful predicament," i.e., the matter being doubtful how the strangers should be received.

517. *Quo linquant* may mean, 1st, where they have left their fleet, and where it still remains; or 2d, where they are about to say that they have left their fleet. The latter is preferable.

518. *Cunctis*. This is the reading adopted by Forb., Thiel, and Gossrau. Jahn and Wagn. have *cuncti*, against which there are

evident grounds of objection. For a full discussion of the passage, see Forb. in loc.

519. *Orantes veniam*—"begging the favour" of Dido, and permission to draw up their ships on the shore. *Clamore*, i.e., with the shout of her attending crowd.

520. *Maximus*, scil. *natu*, "the eldest," and therefore highest in command. *Placido* implies *calmness* and *dignity* of address.

522. The speech is artfully composed to touch the benevolent feelings of Dido:—"Thou to whom Jupiter has proved so kind wilt not fail to assist the wretched. Thou to whom he has entrusted the dispensing of justice to thy subjects, wilt not be unjust to foreigners. Thou who hast planted the seeds of civilization in a barbarous land, wilt not show thyself inhuman and unmerciful." Gossrau.

523. *Dedit condere*—see above, 66 and 319. *Superbas gentes*, i.e., the Africans. *Iustitiâ* means not only *laws*, but *all the institutions of civilized life*.

524. *Vecti maria*—see above, note 67 and 481.

525. *Infandos ignes*—"fires applied (to our ships) contrary to the rights of nations." Heyne. "Fires which I cannot speak of without a shudder." Gossrau.

526. *Pio generi*, i.e., harmless, unoffending, inasmuch as they had made no attempt at plunder, or other injury. It may be used, however, with reference to the race of which the PIUS Æneas was chief.

Propius adspice—"look more narrowly into our affairs," i.e., do not judge us by our first appearance.

527. *Populare* depends on *Venimus* in the infin. instead of being put in the subj. with *ut*. This is in imitation of the Greek construction. Verbs of *going*, *coming*, and *sending* are frequently thus used. The verb *populari* is used of a *place* deprived of its inhabitants, while *populare* in the active voice means to slay the people as a prelude to plunder. Livy, Ovid, and some few more use this verb in the act. voice, but other writers of the Augustan age, and those which followed them, prefer it as a deponent.

530. *Locus* for *regio*. *Hesperia* (i.e., a western land) is used by the ancients in regard both to Italy and Spain (Hor. Od. i. 36, 4).

531. *Potens armis*, etc. "Powerful by the bravery of its people, and rich in the fertility of its soil."

532. *Oenotri*, called from Oenotrus, a king of Arcadia, who planted a colony in S. Italy (in Bruttium).

Minores—"later generations."

533. Virgil follows the old legend, which derives *Italia* from a person called *Italus*. Forb. adopts the derivation from the Oscan word *villu*, *vitelu*=*bos*, on account of the abundance of oxen in the country. Niebuhr

shows that it simply means "the country of the Itali." *Gens* is here equivalent to *terra*.

534. *Hic cursus fuit*. *Hic* is the reading of most MSS., and is adopted by Wagner, Forb., etc., instead of the vulgar one *huc*. The demonstrative pron. frequently performs the part of an adj. of place.

On deficient lines, generally, in the Æneid, see Forbiger in h. loc.

536. *Assurgens*. This word properly applied to the sea itself is here attributed to the constellation whose rising and setting was supposed to bring on storms. See Classical Dict. on Orion.

Cum, when used in connecting a result, suggests the idea of *very great rapidity* in the sequence, and also of *surprise* and *unexpectedness*. Cf. iii. 301.

539. *Hominum*. After this word Heyne places a comma, but Wagn. and Forb. a note of interrogation, by which *quod* is made the important word, and rendered equal to *quam ferum et inhumanum*.

543. *Sperate*, i.e., *metuite*. *Fandi et nefandi*, i.e., *fas et nefas*. Observe *atque* coupling things of a contrary kind.

545. *Pietate* is commonly made to depend on *justior*, which gives a very harsh meaning. It is better to punctuate after *alter*, connecting *pietate* with *major*, and translating, "Nor was any one more distinguished for moral virtue (*pietas erga deos et parentes*), or for skill as a leader (*bello*), or for personal prowess (*armis*):" a negative is to be supplied to *justior* from what follows.

546. *Aurâ*. When Virgil speaks of the atmosphere, he almost invariably uses the plural—the singular is preferred here (Wagn. Quaest. Virg. 9) for the sake of sound merely, to prevent three successive lines from terminating in the same syllable.

547. *Umbris* is not the dat.=*occumbere morti* (ii. 62), but the abl. equal to *in umbris*. *Umbris* means *orcus*, and to the former word is applied the epithet (*crudelis*) which usually characterises the latter. Cf. Hom. Od. xx. 207, and Hor. Od. ii. 3 24, *Victima NIL MISERANTIS orci*.

548. *Ne*—the usual reading is *nec*, but the best recent commentators adopt *ne* as more suited to the context.

550. *Arvaque* is preferred by Heyne and others to *armaque*, since the latter is inconsistent with the peaceful and mild character of the rest of the address, and a *threat* would be here out of place; and since, in the second place, it suggests that Sicily is a more desirable place for settlement, and that therefore there is no chance of their remaining at Carthage to interfere with Dido's interests.

553. *Italiam* without the prep.—see 2,

above. Observe the particip. *recepto* agreeing with *rege* though applying to *seciis* also.

554. *Ut=eo consilio ut*, is to be joined in construction with *stringere remos*: allow us to make the necessary preparations in order that we may continue our journey to Italy. Translate: "Permit us to draw up (on shore) our shattered fleet, to select in the forests timbers suitable to our purpose, and to clean (wood for) oars, in order that," etc.

556. *Habet*, i.e., *retinet mortuam*. *Spes Iuli*—the hope which we repose in Ascanius that he will found an empire in Italy according to prophecies.

561. The reply of Dido is conceived with great art and beauty—the attitude assigned and the sentiments uttered equally display the skill of the poet. *Demissa vultum*—for the syntax of the *acc. vultum* see ii. 210, and above, 228.

563. Transl.:—"Hardships and the recent establishment of my kingdom compel me to take such strict precautions, and to protect my frontiers in their widest extent with (armed) guards."

565. *Aeneadum*, for *Aeneadarum*.

566. *Virtutes, virosque*. This is not a *Hendiadys*, but each word has its own especial force and significance—"noble qualities, and distinguished men."

567. *Obtusa=obtundere* means to "blunt the edge of a thing by striking against it." Transl. "insensible."

568. A mild and genial climate was supposed to render the minds of those living under it more mild and merciful—while a cold and severe climate was thought to produce wild and savage dispositions.

569. *Hesperiam magnam*, i.e., *potentem*. Observe the arsis falling successively on two similar final syllables. This is a fault, generally speaking, but here it is considered a beauty—bringing out more forcibly, as it does, the strength of the adj. See Geo. iii. 219, *Magnā Silā*. *Æn.* iv. 345, *Italiā magnā*, and 251, above, *umbrā magnā*. On the *expegegesis* by *que*, see Wagn. Qu. Virg. xxxix. 7, and line 2, above.

570. *Eryx* is applied sometimes to an ancient king of Sicily, but here to a mountain in that island, with a temple of Venus, who is thence called *Erycina*. The Mt. is now *S. Giuliano*. Forb.

571. *Tutos*, "I shall favour you, so as to dismiss you uninjured, and I shall help you by my resources."

572. *Pariter*, i.e., *una*. ("on equal terms,") or, according to others, *simul*, ("at the same time.")

573. *Urbem quam statuo, vestra est*. This is what is called "inverse attraction"—a Greek construction, on which consult Madvig or Zumpt. Latin and Greek writers frequently begin a sentence with a noun

(usually in the nom. or accus.) which is neither *subject* nor *object* to any verb, for the purpose of drawing particular attention to the idea expressed by that noun. This is sometimes called the *nominative*, or *accus. absolute*, but it may always be referred for its construction to some word (or thought) following or going before, either directly expressed, or easily *taken out* of a neighbouring clause. Such an example as this, however, is usually called "Inverse attraction," the subst. being put in the case of the relative following, instead of the rel. adopting the case of the subst. Thus Terence says, "*Eunuchum quem dedisti nobis, quas turbas dedit*,"—"That slave you gave us, what a row he kicked up!"—a form of expression which is by no means uncommon in English.

576. *Adjoret* and *compulsus* are to be taken in close connection, as forming one idea—"forcibly driven here." *Certos*—"trusty messengers."

577. *Jubebo*—a semicolon is commonly placed after this word, but Wagn. has judiciously substituted a *comma*, since the next line is so closely connected with *jubebo lustrare*.

578. *Urbibus*—some would read *montibus*—but this is objectionable, and opposed to the reading of the majority of good MSS.

579. *Animum*—the plur. would be the more usual form in such a phrase, but see line 529. The plur., on the contrary, is frequently used in speaking of one person only. *Arrecti*—Kritz ad Sall. Cat. i. 1, draws a distinction between *arrigere* and *erigere*. The latter is applied to a person who, after being dispirited and utterly cast down, again recovers courage and strength—the former, to *him* who is so influenced by any circumstance, as to be stirred to energy in reference to the affair.

584. *Unus*, scil. *Orontes*, 113 sqq.

587. *Purgat*—so we say "clears off."

588. *Restitit*, "stood forth to view." We use "stood forth" not only of the action of one who moves himself forward, but also of the appearance of him who is seen when some obstacle is removed formerly hiding him from our eyes.

Clarā luce refulsit means more than simply "was distinctly seen"—it implies also a divinely given freshness and beauty, the sign of vigour.

589. *Os hume+osque similis*. For the syntax of the *acc. os* and *humeros* see note on 228, above, and ii. 210. In this description of Æneas, the poet has before his mind the poetic conception of Apollo, altogether surpassing in form, but particularly celebrated for his hair and shoulders.

590. *Lumen juventae purpureum*, i.e., *juventa pulcherrima*. *Lumen* means that freshness and clearness of complexion which are

characteristic of the "bloom of youth." *Purpureus* is used to signify "brightness" and brilliancy, e.g., *purpurea nix*, and hence "beauty dazzling as the light."

591. *Honores*—the plur. is very rarely used to express beauty,—it is always the sing. *honor*. The necessity of the metre or the desire for variety of diction may have influenced Virgil in his preference. The whole appearance of Æneas was such as to kindle in Dido the first sparks of love—how effectual the eye is in producing such a result need not be noticed. Forb.

Afflārat—the verb signifies to "breathe upon," and hence to *inspire*, to *confer by inspiration*—a word particularly appropriate in those kinds of contact which do not fall under the notice of our outward senses. See ii. 649. Observe the peculiar *zeugma* in *afflārat* governing *caesariem*.

593. The comparison is this:—As ivory, precious stones, etc., though of no great beauty in themselves, are rendered effective as a whole by being skilfully grouped, and set in gold, so Æneas, now that peculiar grace and charms were bestowed on each part by Venus, stood forth in refulgent beauty, displaying a faultless *tout ensemble*.

Heyne considers the *circumfusa nubes* to represent the gold in the comparison.

Aut, supply *quale est decus, ubi*, etc.

Pariis lapis, i.e., marble from *Paros* (*Paro*), in the Ægean. Consult Text Book of Ancient Geog., and see Geo. iii. 34.

597. *Sola*—Because no other person or race had in their wanderings commiserated them.

598. *Reliquias Danaūm*, i.e., *relictas (non-occisos) a Danais*.

599. *Exhaustos*, "worn out."

600. *Socias*—see 573. "Offerrest to unite."

601. *Non opis est*—a rare expression for "non est in potestate nostra," "It is not in our power;" we have no resources from which to recompense you.

602. Peerikamp suspects the genuineness of this line, on the ground that Æneas did not then know of the other Trojan colonies. But Rau defends the verse by saying, that Æneas refers to all the Trojans carried captive into different parts by the Greeks, and to those left by himself in Crete (iii. 190), as well as to the Trojan Acestes, from whom they had just parted.

604. *Si quid Justitia est*—"If justice and a good conscience are anywhere held in esteem," are "made anything of" (*quid*), as we say. The other reading *justitiæ* would mean, "If there is any justice on earth," a doubt which would come ill from Æneas at the time when he had a most distinct evidence of its exercise by Dido. Forb.

606. *Panti tulerunt*—this agrees with the opinion of the ancients, that the qualities of mind and body are handed down by parents to their children.

607. With this passage comp. Ecl. i. 60 sqq., v. 76 sqq.; Tibull. i. 4, 65, and Hor. Epod. xv. 7.

608. *Convexa montibus*, i.e., *latera et ambitus montium*, "So long as the shadows shall traverse the mountain sides." Others understand *convexa* to mean the valleys. See note on 310.

Polus pascet—not simply "so long as stars wander in the heaven;" but it refers to the Epicurean doctrine that the stars are nourished by *fiery particles* contained in the aether itself. See 90.

610. *Quæ me cunque terræ*, etc. This has reference to the invitation of Dido in 572, and means, "whether it so happen that I accept of your offer [though the doubt is a kind of *polite* refusal], or settle in distant lands, still your kindness, *honor*, *nomen*, and *laudes*, will never be forgotten; it will not require proximity to keep them fresh in my mind." Dr Henry would interpret it thus:—"No matter whether I may be called—no matter what becomes of ME, YOUR fame will last as long as the world itself."

611. *Serestum*—this is a different person from *Sergestus* mentioned 510, as is seen by xii. 561, where we read *Mnesthea, Sergestumque vocat, fortemque Serestum*. This line, together with the phrase *alios Teucrorum* in 511, and the introduction of Gyas here, though not noticed previously, will remove all doubt as to the identity of the two heroes. *Ilionæa*—Ἰλιοναία—Greek Ionic acc.

614. *Casus*=*fortuna*. *Ore locuta est*; such pleonasm is frequent in classical writers. We find them also in the New Test., e.g., Matt. v. 2, "He opened his mouth and taught them." So *Sequi a tergo*.

616. *Immanibus oris*—"these savage coasts," i.e., these coasts whose people are savage.

617. *Ille Æneas*—"that illustrious Æneas." See Wagn. Quest. Virg. xxi. 6, for this use of *ille*.

Dardanio Anchisæ. Observe the *hiatus* between these words. The final vowel of the first is not elided, being in *arsis*. See note on 16, above, and on Ecl. ii. 53.

618. On *Simœis*, and the proper names generally, consult Class. Dict.

619. *Teucerum*, i.e., *Teucer*, son of Telamon, and brother of the elder Ajax. On his return from Troy to Salamis, his father would not receive him, and he then settled in Cyprus, which was given to him by Belus.

620. By the assistance of Belus, king of Tyre and Sidon, who had possessions in Cyprus, Teucer is said to have defended himself against the inhabitants when they attempted to prevent him from building Salamis. See Hor. Od. i. 7, 21.

621. Josephus says that the name of the

father of Dido, i.e., Elisa, was *Mutgen* or *Matgen*: others call him *Mettinus*, *Mettes*, or *Methres*.

622. Cyprus (*hodie*, *Kebris*) has in all time been celebrated for its fertility and wealth.

623. We have here an instance of *protozeugma*, as it is called, i.e., a predicate (*cognitus*) common to several subjects (*casus*, *nomen*, *reges*), but agreeing in gender and number with one only, and that the one nearest to it. Another example occurs, 343. An instance of *Mesozeugma* is met with at ii. 462, where see note, and of *Hypozeugma* at Ecl. i. 59.

624. *Reges Pelasgi*—by a poetic embellishment for "The leaders of the Greeks." These most ancient inhabitants of Greece are often put for the nation. Consult Grote, *Hist. of Greece*, vol. i.

625. *Ipse* has particular force:—"Not others only, but even Teucer himself, enemy though he was."

626. *Ortum ab stirpe Teucrorum*, i.e., *Trojanorum*. The Trojans were called *Teucri*, from the elder Teucer, by whom Dardanus was entertained when he had passed over from Samothrace to the Troad. Teucer, son of Telamon, mentioned here, traced his origin to them, since his mother was Hesione, daughter of Laomedon, whom Telamon had received from his companion Hercules as a gift. As Teucer had been exiled by his father, he mentions only his mother's side of the house. See iii. 108. Virgil uses *stirps* as sometimes masc. and sometimes fem.—the former when speaking of trees—the latter when of mankind. See xii. 208.

630. *Non ignara*, etc. "Taught by that power, which pities me, I learn to pity them"—Goldsmith.

632. *Templis indicit honorem*. If this is to be understood of a public thanksgiving to the gods, for the safe arrival of Æneas, it is to be looked on as another of the cases in which the poet departs from the customs of antiquity and substitutes those of his own time. In the heroic age, as we see from Homer, an animal was slain in the private house of the host for a sacred feast, and to this banquet the newly-arrived guest was admitted. Heyne. On the subject of the ancient customs introduced in the Æneid, see Lersch, "*De morum in Virgiliti Æneide habitu*," and also his "*Antiquitates Virgilianae*." See also 469, note.

635. *Terga suum*—*Tergum* is constantly used by the poets to signify the whole animal, because it is the most fleshy, and therefore the most excellent part of the

carcase. With this whole passage, cf. Hom. Od. viii. 59 sqq.

636. *Dii*—Heyne, Brunck, Jahn, Wagn., Ladewig, and a host of others, take this word as a contracted form of *Diei*, and interpret,—"Bulls, swine, and lambs, the gifts to celebrate the joyousness of the day." Forbiger, however, opposes this view on three principal grounds:—1st, The unusual form of the gen. of *dies*, which at Geo. i. 208, Virgil has written *die*. 2d, Considering the mode of living followed by the ancients, and the manner in which the poet usually describes such feasts as that mentioned, it cannot be imagined that after minutely specifying the various parts of this costly and varied banquet, he would pass over in silence *wine*, the great inciter of joy. 3d, It is not to be believed that a poet of so fine and delicate taste as Virgil, would call *bulls*, *swine*, and *lambs*, *laetitiam diei*. He, therefore, understands *laetitiam Diei* (i.e., *Dei*) to mean wine, and refers to 734, *laetitiae Bacchus dator*, in confirmation. In reply to Wagner's objection that Bacchus is never designated by the word *deus* by itself, he quotes Æn. ix. 336, *Multoque jacebat Membra deo victus*, where *deo* can mean nothing else but wine. He suggests, as a question for deliberation, whether or not the sentence may be taken thus, *tauros, sues, agnos, laetitiamque dei mittit munera*. Peerlkamp conjectures *laticemque Lyæi*.

637. *Splendida* is usually said to be equivalent to *splendide* here, but a nearer examination will show that it contains much more than a mere adverb. So *tacitum*, 502, above, is much stronger than *tacite*.

639. *Vestes*, "coverlets." *Ostro* does not depend on *laboratae*, but is an "abl. of the material," on which see note 655, below *Superbo*, i.e., *splendido*.

640. *Ingens argentum*—"A large number of silver vases," with *raised work* (*caelata*) of gold, recording the deeds of Dido's ancestors.

644. *Praemittit*—"despatches hastily," so that his messenger might reach Ascanius before Dido's servant, with the present, should convey the joyful news of peace and help.

648. *Pallam*, a long and ample cloak, reaching from the neck to the feet, worn by *deities*, *prophets*, and *women*—said to be derived from *πᾶλλειν* (to shake, move quickly), on account of the movement of its lower extremity as the wearer walked. It was simply a square piece of cloth folded in a peculiar way. In the woodcut, the wearer is represented as in the act of

fastening the Palla at the shoulder with a fibula.



649. "A vail bordered with acanthus leaves inwrought." Or *velamen* may mean an entire *peplus*.

651. *Peteret*—last syll. lengthened by *arsis*, on which see note 308, above. Note the *zeugma* in *peteret*,—"was repairing to Troy, and contracting her unlawful nuptials."

654. *Monile baccatum*, i.e., "a necklace adorned with pearls." Pearls are often called *baccæ*, from their shape.

655. *Duplicem*, i.e., of two materials,—a golden diadem studded with gems. *Gemmis* and *auro* are "æbils. of the material." See above, 639, 167; ii. 765.

656. *Haec celerans*—either "about to bring these things hastily," or, "about to execute with speed these commands."

657. *Cytheræa*—see note 257. This artifice of Venus is suggested to Virgil by Apoll. Rhod. iii. 7 sqq. Venus, fearing lest Dido's kindly feeling might be altered by Juno's interference, inflames with love the queen of Carthage, and even consents (iv. 107 sqq.) to her marriage with the Trojan hero.

658. *Faciem=corporis formam*, "in person."

661. *Ambiguum*—of doubtful faith—that could not be trusted in. *Bilinguis*—double-tongued—two-faced—"treacherous." It is not to be wondered at that a people wholly devoted to mercantile pursuits should obtain this character, which gave origin to the proverb, "*Punica fides*," similar to our "custom-house oath."

662. *Sub noctem*—the events just mentioned occurred in the evening, and Juno therefore broods over them during the night.

Urit atrox Juno—"Juno is inflamed to savageness;" or, "The hostile spirit of Juno galls (or goads) her;" for *urare* is often used—*argere, vexare, pungere*.

664. *Meæ vires*, etc., i.e., Thou art the

person by whom I show myself strong and effective. *Solus* is one of those words that have no voc. (This is denied by Priscian, v. 14, 77.)

665. *Typhoia*—Typhoeus one of the sons of Tartarus and Terra, who rebelled against Jupiter, and was hurled beneath Ætna.

668. *Jactetur*—last syll. lengthened by *arsis*. See above, 651.

669. *Nota tibi (sunt)*, a *græcism* for *notum est tibi*.

672. *Cardine*—"crisis." "She (i.e., Juno, suggested by Junonia preceding) will not be remiss at such a crisis."

673. *Flammâ*—*par excellence* for *amor*. *Capere antè*, for *antecapere*.

675. *Ut* is to be supplied in this line after *sed*, from the preceding ne: *sed (ut) teneatur Mecum*—"equally with myself."

680. *Sopitum*—*sopor* and *sopire* are used of deep sleep.

Cythera—τὰ Κύθηρα—it is called *alta* because the island stands high out of the sea. See 257, note.

681. *Idalium*—a mountain and grove in Cyprus. *Super* is used for *in* or *ad* when mention is made of places of elevated position: Cf. vi. 203, 515, vii. 557.

Sacratâ sede, i.e., in *templo*.

682. *Nequâ*, scil. *ratione*, or *via*. *Medius occurrere*, i.e., in *medio negotio*; or like our phrase "to run through" a thing.

683. *Faciem*—not the face only, but the whole body. See 658, above.

684. *Notos vultus*, i.e., *proprius vultus*. The metaphor in *induere* is too common to require explanation. The repetition of the stem *puer* is a beauty rather than a blemish.

686. *Laticem Lyæum*, for *Lyæi*. Bacchus was called *Lyæus*—λυαῖος, from λύνειν—because he dispels cares and anxieties; so *LIBER*.

690. *Gaudens*—delighted at taking part in the plot, and with pleasure contemplating the opportunity for indulging in his favourite occupation of inflaming mortal minds with love.

692. *Fotum*. This word is properly applied to the action of fowls in cherishing their young, but is transferred to men and deities, and implies a degree of love and affection along with the idea of nursing.

Irrigat—the moistness of night suggests the application of *liquidus* to *somnus*—ὕγρὸς ὕπνος—and of such terms as *irrigare*—the Homeric ἔχειν.

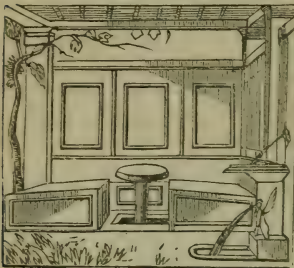
Gremio—"in her lap."

697. *Aulæis*—the tapestry of the couches. In Geo. iii. 25, it means *curtains*. *Superbus* is often applied to things highly ornamented, *magnifica*, which manifest the pride of the possessor

698. *Composuit*, i.e., assumed a becoming attitude of body, and a serene and dignified aspect of countenance.

Aurē is to be scanned as a *dissyllable*, by *synthesis*. See above, 2.

Mediam locavit. Took the middle seat, i.e., the place of honour, as was her queenly right. Not only the Romans but the Africans also followed this practice. See Sall. *Aug.* 11, 3. *Ne medius ex tribus, quod apud Numidas honori ducitur, Jugurtha foret*. On the *Triclinium*, represented in the accompanying cut, and on banquets



generally: see Ramsay's *Rom. Antiq.*,—and Beckers' "*GALLUS*." But we must not imagine that Dido was seated with Æneas and Ascanius close at her right and left on the couch, as in the following illustration, for that would have been indecorous and indelicate. We cannot refer this feast too rigorously either to Greek or Roman customs, since the character of Dido, a woman and a queen, was one unknown to such entertainments.



701. *Manibus*—dative dependent on *dant*. The towels (*mantelia*) were for wiping the hands, not for rubbing the tables. *Tonsis villis*, "with closely cut pile,"—the pile was soft, and cut or plucked so as to be of equal length. *Cererem*, i.e., *panem*. The following cut represents some ancient loaves:—



702. *Erpediunt*—"bring forth and distribute to each guest."

703. Instead of *longo*, the common reading, Wagn., Forb., etc., prefer *longam* as being more difficult, and therefore more likely to have undergone alteration than the more usual *longo ordine*. MSS. give both forms. *Longa penus* means the "provisions arranged in a long line." *Ordine* is to be construed with *struere*. *Struere* is not for the gerund, but, together with *penum*, forms the subject of *est*. See *Æn.* v. 638. On the peculiarities of *penum*, consult the Dict. *Penus*, says Cic. N.D. *est omne quo vescuntur homines*—it means an abundant stock of provisions, a stock which will last for a long time. Hence Klaussen in his work on the *Penates*, derives their name from *Penus*, "*quod PERPETUAM conservandae familiae curam agunt*."

704. *Flammis adolere penates* = *flamas adolere in Penatibus*, i.e., in *domo*, in *penatibus*, in *foco*—"To make the hearths blaze with fires;" or "To light up the altars to the Penates with fire." The phrase is similar to *incendere aras*. The object was to offer sacrifice, as well as to cook viands, and not as Schirach thinks, for preparing sacrifices only. Forb.

706. *Onerent et ponant*—thus the best MSS. read, and not *onerant* and *ponunt*. *Sunt qui* is sometimes followed by the indic., but here that mood would be unsuitable, as the actual occupation of the servants is not stated, but only their duty, what they were required to do.

707. *Per limina*, i.e., in *domum*.

708. *Jussi*, "invited." *Tori picti*, "*em broidered couches*," adorned with needle-work.

711. *Pictum*, scil. *Acu*.

712. *Pesti futurae* (the passion), "destined to be her bane."

716. *Implevit amorem*, "satisfied his father's love," i.e., remained in his father's embrace, and received all his endearing tokens of affection, till Æneas was satisfied and released him. *Falsi*, i.e., *qui fallebatur*.

717. *Haec* is opposed to Æneas, 715. Cupid seems to carry kisses from Æneas to Dido.

718. *Gremio fovet*. As Ascanius must have now reached an age too old to be fondled in the lap. Heyne thinks these words to refer to the attitude which would be taken by two individuals reclining at table next

to each other. Wagn. and Forb. urge, in opposition to this view, that the phrase *insideat* proves that *gremio foret* must be taken literally. The poet, disregarding the age of Ascanius, sacrifices truth to poetic imagination. Cf. 692 and 698, above, and lv. 84, as also Hom. Il. xxi. 506.

719. *Insideat*—This form is preferred to *insidet* by Wagn. and Forb. as more consistent with the meaning of the passage. *Insidere* means to *take a seat*, or to *begin to sit down*, whereas *insidere* means to *have taken one* and to *be occupying it*—*Insidet*, therefore, agrees better with *gremio foret*.

720. *Acidaliae*—Venus was called *Acidalia*, from *Acidalius*, a fountain near Orchomenus, in Boeotia, where she used to bathe in company with the Graces. *Abolere Sychaeum*—to obliterate all recollection of Sychaeus, her former husband, and thus to anticipate (*prævertere*) the chance of a re-kindling of her affection for him, which might interfere with that for Æneas.

723. *Quæ prima*, i.e., as soon as they had finished the *banquet proper*. *Mensæ*, not the banqueting board with its supports, but the smaller tables on which the dishes were brought in and presented to the guests. These small tables were changed with each successive course, so that *mensæ* came to be applied to *single dishes*.

724. With this line cf. Hom. Il. i. 469, 470. *Vina coronare* has been interpreted in



two ways:—1st, To fill brimming cups, to "heap the glasses." This is the Homeric sense of the corresponding term *ἰστίειν*. 2d, To encircle the cups with garlands of flowers, which was the Roman custom. A specimen of the *Crater* is given above.

725. The influence of Bacchus is not long in being felt. *Volutant*, a word which well conveys the idea of sound traversing a spacious hall.

726. *Laquearibus*—this word is applied to the hollows between the beams of a ceiling = *Lacunar*. These interstices were usually adorned with carving and painting,

as seen below. On the scansion of *Aurea*, see above, 2 and 698.



727. *Funalia*, "torches:" the fibres of the papyrus, or other plants, twisted in rope fashion, and smeared with wax or pitch, as seen in the woodcut.



729. *Pateram gravem gemmīs et auro*, i.e. a massive golden *patera* adorned with gems—its shape is seen in the woodcut. This is another instance of *Hendiadys*, on which see note 2, above.



731. A prayer is offered to Jupiter, God of Hospitality, *ἑνέως*. *Dare jura* means "to have established the rights of guests and hosts." On this use of the *pres.*, see Ecl. viii. 45.

732. *Diem*, i.e., the day of which the night now being spent forms the continuation. *Velis*—"be, if you will"—a word usually employed in reference to the de-

crees of the deities. So, *cum Dis volentibus*.

734. *Laetitiæ dator*. See above, 636.

736. *Laticum honorem*, i.e., *vinum in decorum honorem libatione effusum*. Latices is frequently used absolutely for wine.

737. *Libato*, scil. *honore*, not *vino*, which would make nonsense, for she could not drink of the wine after it had been poured out.

Summo ore—merely touched it with her lips, as became a woman, particularly according to the ideas of the ancients. As a queen and as the president of the feast, she set the example, but, as a woman, she abstained.

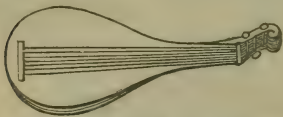
738. *Increpitans* does not imply reproach or reproof, or banter, but merely invitation, "challenging." *Bitiæ* is a Phœnician name: it occurs again, ix. 672, 703, and xi. 396.

739. *Pleno se proluit auro*, "drenched himself with the full golden cup." So our phrase, "Moisten one's clay." Cf. Hor. Serm. i. 5, 16. *Multa prolutus vappâ*.

740. *Crinitus*—Bards, who were necessary adjuncts to feasts, wore long hair, in imitation of Apollo. It was considered unmanly by the civilized Romans.

741. *Quem*—the vulgar reading is *quæ*, which Heyne prefers. Forb., Jahn, and Wakefield, approve *quem*, on the grounds:—1st, That the subject of the song is specified with ample distinctness in the following lines. 2d, That *personare* is sometimes used absolutely without an object, e.g., Tacit. Annal. xvi. 4, and that the verb, by its very want of an object, excites in our minds a greater interest and curiosity to hear the rest.

Personat, etc. "Accompanies the cithara with a loud voice." *Cithara*, hence our word guitar.



742. The demonstr. *hic* marks out *Iopas* as to be carefully distinguished from Atlas.

Errantem lunam, i.e., *lunæ errores*. *Vaga luna*, Hor. Sat. i. 8, 21, for she changes position more visibly and more frequently than any of the other planets. *Solis labores*, i.e., the eclipses of the sun and their cause; or his Herculean labours in overcoming the twelve signs of the zodiac.

744. *Arcturus* "Ἀρκτος ὄψους".—A very

bright star of the first magnitude, in Bootes, or Arctophylax whose rising (5th Sept. and 13th Feb.) and setting (22d May and 29th Oct.) were accompanied by violent storms.

Hyades—called *pluvias*, from ὕειν—"to rain," were seven stars in the head of *Taurus*, whose rising, from 7th till 12th May, was attended with daily rains. The Roman rustics called them *Suculæ* deriving the name from ὕς, *sus*, which etymology, though condemned by many learned men, is nevertheless defended by Nitzsch, on Hom. Od. vol. ii. p. 42, and Schiller, on Hor. p. 7. Forb.

Geminus Triones, i.e., the Great Bear and the Little Bear. The Great Bear was also called the Waggon ἄμαξα, Charles' Wain, the ancient Italian name being *Septem Triones*, or *Septentrio Major*—the seven ploughing oxen. The Little Bear was likewise called *Septentrio Minor*, and thus, Virgil says "*geminus Triones*." See Smith's Dict. of Biog. and Myth., article *Arctos*.

746. *Tardis* means the summer nights, which are not long in duration, but long in coming on. He speaks of the variations in the length of the days at different seasons of the year.

747. *Plausu* is the reading of the best MSS., instead of the more common *plausum* or *plausus*. The phrase is confirmed by a similar one, *Ingeminant hastis*, for *hastis ingeminant ictus*, in ix. 811.

750. There is in this line a beautiful instance of *epanalepsis*, that is, the same word beginning and concluding a line. See xii. 29.

751. *Auroræ filius*, scil. *Memnon*, son of *Tithonus* and *Aurora*. He slew Antilochus, son of Nestor, and was in turn slain by Achilles. His mother was said to weep for his death, in her tear, drops of morning dew. See above, 489, and consult Class. Dict.

752. *Diomedis equi*, viz., those horses which Diomedes took from Rhesus. Diomedes did, it is true, take horses from Æneas also, according to Homer, but there is no reason for supposing that it is to them Dido refers; indeed, we must give her credit for more politeness and prudence than to suppose such a reference. It is much more likely that she inquires the particulars of the night attack on Rhesus, which the picture described, 472, showed her to be acquainted with only in a general way. Diomedes, however, and his father Tydeus, are both represented as skilled breeders and trainers of steeds.

753. *A primâ origine*—from the first beginning, viz., from the pretended flight of the Greeks and the building of the horse.



[THE CAPTURE OF TROY.—Vatican Manuscript.]

BOOK SECOND.

ARGUMENT.

ÆNEAS, in compliance with Dido's request, details the particulars of the capture of Troy, so far as he had witnessed them. After expressing reluctance to fight his disagreeable battles over again, the hero goes on to tell of the despondency of the Greeks in the tenth year of the war, together with their stratagem of the horse. Lurking in Tenēdos, they send a cunning fellow, Sinon, to prepare the way for the reception of the wooden horse, which they pretended to be a return for the stolen Palladium. The Trojans are credulous, and believe the whole, but Laocoön sees through the deceit, and exposes it. His warnings, however, are vain; and he is himself slain by two serpents sent against him by Minerva (1-249). The Greeks return from Tenēdos—the horse is opened, and the city is taken (250-267). Æneas is warned by Hector's shade to consult for his safety, but he is too valiant to follow the suggestion before he has tried what might can do. He makes an attempt, and is for a while successful, till having assumed the armour of some Greeks whom they had slain, his associates are mistaken by the Trojans, and many of them killed by their own friends (268-437). Then follows the sack of Priam's palace, and the murder of the king himself (438-558). Æneas at last abandons all hope of saving the city, and therefore sees after his family, with which, consisting of father, wife, and son, he endeavours to escape from the ruins (559-729). Creüsa (his wife) loses herself in the crowd; and on his return to the city to seek for her, her shade meets him, and tells him something of futurity (730-794). He retreats from Troy a second time, and finds many men and women ready to accompany him to exile (795-804).

This book is perhaps the most interesting of the twelve composing the Æneid. The poet himself entertained a high opinion of its merits, as is evidenced by the fact that it was one of those which he read before the Emperor as a specimen of the poem. See Heyne, Excursus to Book II.

1. Observe the difference of tense of con-

ticuere and *tenebant*, the former denoting a *momentary* and perfectly completed action (Greek Aorist.); the latter a continued one. "In a moment all were hushed in silence, and with eager interest fixed their eyes upon him," or "composed their countenances." *Intenti*, earnestly awaiting the recital. The phrase is not=*intenta ora*, but expresses that they were deeply interested in the subject, and did not attend through mere politeness. Cf. *Æ.* vii. 250; viii. 520.

2. *Torus*, properly means a swelling protuberance, as that of an overcharged vein: hence, from the swelling undulations produced by the stitches, it signifies a *quilted cushion*, or mattress. It is here called *alto*, as the more splendid of them were raised high by frame-work, extra stuffing, and, moreover, by pillows. *Infandum*, "unutterable," "unspeakable," or "that ought not to be told," i.e., *horrible*.

3. After *jubes (me) renovare dolorem*, supply *narrando*, upon which *eruerint* depends through *ut*. Relative propositions, which in strictness are to be referred to some verb of *telling* or *feeling*, not expressed, are not unfrequently made to depend in this way on verbs signifying an affection of the mind (especially the verb *miror*). On *narrare ut*, see *Ecl.* vi. 31, 65.

Ladewig thus explains the syntax: *dolorem* governed by *renovare*, has the following clause, from *Trojanas* to *Danat*, attached to it in *apposition*, and *quæ* coupled to it as a *cōordinate* notion.

4. *Lamentabile*, "deplorable," "ill-fated." Adjs. in *bilis* are usually passive, but frequently active also, as in *Geo.* i. 93, *penetrabile frigus*.

5. *Ut Eruerint*—*quæque*—for examples of a similar transition from noun to verb, or verb to noun, in two cōordinate clauses, see *Ecl.* v. 47; *Æn.* i. 742. Translate *freely*, "Those events which, most pitiable as they were, I myself witnessed, and those calamities, which in great part fell upon myself." Cf. *Forbiger* in loc.

6. *Fando*—while relating—the gerund is here put in a somewhat rare use for the pres. part. act., and indicates *not* the cause, but a *contemporaneous event*. See *Madvig Lat. Gr.* § 416, and obs. 1; and cf. *Livy* viii. 17. *Novi deinde consules, populando usque ad moenia atque urbem pervenerunt.* *Id.* xxi. 34.

7. *Myrmidons* and *Dolopians*—troops of *Achilles* and *Neoptolemus*. See *Hom.* II. ii. 684 sqq.

Duri Ulixi, either=*strenuus et fortis*, as in *Geo.* ii. 170, or *relentless, hard-hearted*, as elsewhere *sævus Ulixes, immitis Achilles*. On the form *Ulixi* in the gen., see above i. 30, note, and *Madvig Lat. Gr.* § 42, or

Schmitz, § 63. On the troops of *Ulysses*, see *Hom.* II. ii. 631 sqq.

8. *Temperet* (scil. *sibi*) *a lacrimis*. For the difference of *temperare* with *accus.* (=to moderate) and with *dat.* (to restrain), see *Diet. and Madvig Lat. Gr.* § 244, obs. 2. Cf. *Geo.* i. 269.

"*Humida*," dewy—a frequent epithet of night. In warm countries dews fall heavier, as the moisture, largely evaporated during the day, is condensed in greater quantity by night.

9. *Praecipitat* (se.) etc. *Nox* is personified and represented as driving through the heaven in a chariot. At the time here spoken of she is supposed to have passed the zenith, and to be careering down "heaven's slope" at the approach of morning. "And the sinking stars invite to sleep," i.e., *not setting*, but like *Nox*, on their downward course.

10. *Amor* (=desiderium) *cognoscere*, Greek construction for *cognoscendi*, so *audire*, next line: or rather *cognoscere* is the noun. of the subject, with *amor* in apposition. Cf. *Æn.* v. 638 and i. 704; see note 350, below, and *Kritz ad Sall. Cat.* xxx. 4.

11. *Supremum laborem*—"the final struggle," i.e., destruction. Cf. the use of *Κάμνα* in Greek.

12. *Horret*=*refugit*. The aoristic use of the perf. *refugit* (in a momentary sense) well expresses the instantaneous recoil of the mind of *Aeneas* from the task imposed, while the pres. *horret* is equally appropriate as applied to a continued feeling. For similar examples, see *Æn.* x. 726, 804. Some consider *refugit* as used in a habitual sense, "always recoils."

13. *Incipiam=suscipiam*—"I shall undertake, attempt, the matter."

Fracti bello, i.e., *wearied out and almost crushed*. Cf. *Hor.* *Sat.* i. 1, 5. *Repulsi*, "baffled," it being fated that *Troy* should not be taken till after a nine years' siege. Cf. *Hom.* II. ii. 328.

14. *Labentibus*, not=*lapis*, but including those past along with that *now running* its course, the work being still unaccomplished.

16. *Intexunt=texunt*, see x. 785. "And form its sides of fir-planks." *Abiete* to be pronounced and scanned *abjete*, 3 sylls. On this *synizesis* see *Æn.* i. 2; vi. 33. *Bentley* ad *Hor.* *Od.* i. 8, 1, etc. etc.

17. *Votum (esse)*—"wowed to propitiate a safe return."

18. *Huc includunt*—Cf. *Geo.* ii. 76. An instance of *constructio praegnans*. *Huc* is explained by *caeco lateri* which follows. After *includunt* we should expect simply a word of *rest*, but we have *huc*, a word implying motion towards, used instead; and thus there is suggested not only the point

arrived at, but also the motion necessary to bring the object to that point. Similar is the vulgar Scottish use of *into*, as in the phrase, "You will find it *into* the cupboard." From thus containing the two ideas of *motion toward* and *rest in*, the form of syntax has received the name "*Constructio prægnaus*." It is of very common occurrence in Greek writers. *Delecta virum corpora = delectos viros, so odora vis canum.*

19. *Penitus*, "thoroughly"—to be joined with *complement* (*pack, cram*)—*complement* stronger than *implent*.

20. *Armato milite*, "with armed soldiers"—sing. for plur.—see below, 495, and Æn. i. 564. An instance of similar hardihood and patriotic devotion has been supplied in more recent times in the kingdom of Holland, in 1590, when on one occasion some forty Dutchmen, secreting themselves in a vessel laden with turf, passed the search of custom-house officers, and having landed unchallenged, retook the town of Breda from the Spaniards. The story of the Wooden Horse is derived by Virgil from the Odyssey and the Cyclic poets, but it has been raised by him into paramount importance, though but an idle fiction.

21. *Tenedos* (or *Leucophrys*, called by the Turks, *Bogdscha Adassi*)—in sight of the Trojan coast (40 stadia distant), most celebrated (on account of temple of Apollo Smintheus, or by means of the songs of post-homeric bards), and rich so long as Priam's power stood. *Dives opum*, either from the temple, or commerce; on the construction, see Madvig, § 290. c.

23. Trans.—"Now there is but a bay and a haven supplying an anchorage for ships, and that a very insecure one."

Mulé is often used like *non satis, parum, minus*, and is therefore almost=*non*, but not so strong. It implies a fault, either too great or too little. See below, 735, and Æn. iv. 8. *Carinis* synecdoche for *navibus*. See below, 25, *Mycenae*.

24. *Huc condunt*, see above, *Huc includunt*, 18.

25. "We thought that they (*eos*, omitted,) had departed, and had set sail for Mycenae (i.e., Greece, a part for the whole), taking advantage of the favourable breeze." Thus Heyne and Thiel.

27. *Dorica castra*. Virgil derives this term from post-homeric writers. Homer calls the Greeks *Achaiæ, Argivi* and *Danaï*, but never Dorians. The Dorian migration is said to have taken place 80 years after the Trojan war: For similar examples of *cacophony*, see Æn. viii. 286, *tempora ramis*; v. 222, *currere remis*, etc. etc.

29. *Nedebat*, used to pitch his tent (*hut* rather).

31. *Minervæ*—according to some (Heyne,

Thiel, etc.) the dat. on *donum*, "the gift to *Minerva*," (see 36, 44, 49), according to others (Wagner, small ed. and Forbiger,) the gen.; cf. below, 183, and above, 15. For other intransitive verbs, followed by an accus., cf. below, 542. Ecl. ii. 1.

Thymoetes—consult Class. Diet. His wife and child had, according to the legend, been slain by Priam, hence he deemed he had a sufficient ground to act treacherously (*dolo*, 34). Observe *mirantur*, plur. after *Stupet*, sing., the subject of both being *pars*. This is an instance of the construction. *Synesis*, on which see Æn. i. 70, note, and iii. 676.

35-38. "But Capys and those who entertained more prudent sentiments, urge them either to throw headlong into the sea the treacherous device and suspected gifts of the Greeks, or (if it please them better) to destroy them by the application of fire, or (adopting a different course) to probe," etc. For *re* instead of *que* after *subjects*, there is no manuscript authority, at all events the change is unnecessary, the latter being often used as a disjunctive.

36. On *Pelago*, see i. 181. Dative for accus.

39. *Incertum*—not a mere *epitheton ornans*—"fickle," but *uncertain, doubtful, not knowing* what to do in the PRESENT INSTANCE. The crowd are divided in their opinions, and are doubtful how to act, some being zealous (such is the force of *studia*) for one course, and some for another.

40. *Primus ante omnes*, foremost before all others, i.e., of the crowd descending from the citadel.

41. *Summâ arce*—"From the highest part of the citadel." See Schmitz Lat. Gr. § 361.

42. *Et procul*, the verb of *declaring* is omitted frequently in excited narration; "and when at a distance cries aloud."

46 sqq. The horse is here exposed as a mere *ruse de guerre*, to beguile the Trojans, the real object of it being to provide a machine similar to the *towers* used in sieges by the Romans—on which see Ramsay's Antiq. under *Turris*, p. 400.

Auf separates ideas essentially different—*vel* (mutilated imperative of *volo*), those between which the difference is unimportant, or one of name only. See Madvig L. G. § 436.

47. *Desuper urbi*. "To come into the city from a higher position," i.e., from the citadel to command the city. Cf. i. 165, 420; iv. 122, etc.

48. *Aliquis=alius quis*—"some other;" "some deceit or other is concealed."

49. This line has become a "household word," and a standard quotation against all and sundry, who, in the slightest degree, expose themselves to the suspicion of

hypocrisy and duplicity. Observe the *indic. es*, not *sit*.

50. *Validis viribus*—a mere poetic exaggeration—"with great force."

51. *In latus inque alium*—Heyne and Wagner consider this as a hendiadys—in *curvum latus*—but Thiel, more properly, regards the repetition of the prepos. as fatal to such an explanation, and therefore takes the phrases separately—the spear not only penetrated the wooden frame-work, but it also entered to some distance within the cavity, so as to wound one of the Greeks—which idea is countenanced by the expression *gemitum dedere*. *Curvam compagibus*—bent (curved) by reason of the joints of the timber. Transl. "The curved and jointed belly."

52. *Ille*, scil. *hasta*. For similar uses of *Ille*, see Kritz ad Sall. Cat., 45, 2. In this and the following lines, commentators find an instance of *onomatopoeia*.

53. Wagner understands *cavae* as an *adverbial adj.* joined to *insonuere*, and would transl. "gave forth a hollow kind of sound." Gossrau agrees, and would transl. "sounded *as* to show that they were hollow." But Forbiger prefers to join *cavae cavernae*—quoting similar expressions of poetic rechaisms from Lucretius and Plautus, e.g., *sonitus sonans*—*anxius angor*—*pulchra pulcritudo*.

54. *Si fata deum*—"and if the fates of the gods had so allotted (that the fraud should be detected)—if our minds had not been infatuated, *he* (Lædæon), (or '*it*,' the circumstance of the groan, etc.) would have induced us to violate with the sword the hiding-places of the Greeks," etc.

Impulerat is here much stronger than *impulisset* would have been. Some regard *læcea* as an instance of zeugma, applicable both to *fata* and *mens*.

56. *Stares*—Some (Wagner comparing *Æn.* vii. 684, where there is a similar change from nom. to vocative) read *staret* to avoid the *homoioteleuton* with *maneres*, but without MS. authority; the double *que* casts doubt on such a reading.

57. *Revinctum manus*—For the construction, see note i. 228, and Madvig L. G. § 237, C.; also Schmitz L. G. § 259, l. Cf. *Ecl.* l. 55, *depasta florem*.

60. *Hoc ipsum strueret*, "effect this very thing," viz., to be brought before the king and questioned.

61. *Fidens animi*=*confidente animo*, "with confident, undaunted mind."

62. *Seu versare, seu occumbere*—the *infs.* are either governed by *paratus* or placed in apposition to *utrumque*. "Prepared either to put his wiles in practice, or to meet cer-

tain death." On the syntax of *occumbere*, see Dict. and Madvig L. G. § 245

64. *Circumfusa ruit*, "throng around"—observe the change to plur. in *certant*—So above, 31, 32.

65. *Ab uno crimine*, i.e., *ex scelere unius*—"from one example of treacherous and wicked conduct," or "from the crime of one, learn the character of all."

67. *In medio conspectu*—in a central point of view, i.e., exposed to the gaze of all. "For as he stood open to the gaze of all, with an agitated air, defenceless."

68. The spondaic termination is admirably suited to the position and feelings in which the captive Sinon is represented.

71. *Super* is here an adv.=*moreover*. Cf. *Geo.* iii. 263.

73. "By which lamentation our feelings towards him were changed, and every attempt at violence was checked."

74. *Cretus*, particip. of *cresco*, or rather of obsolete *creo*, from which *cresco* is formed.

75. *Ut memoret*, etc.—"We urge him to state on what ground he entertained confidence in spontaneously delivering himself up as a captive."

76. This line is wanting in many MSS.

77. *Fuerit quodcunque*—Wagner comparing *Livy* xxx. 17, *Quidquid aliud fecerit* * * *EA Paires comprobare*; and *Xen. Cyr.* viii. 2, 12, *παρῖχε πάντα ὅπου ἔδει*, refers *quodcunque* to *cuncta*, in the sense, "all particulars of whatever kind each be." But Servius, Thiel, Weichert, Forbiger, etc., understand the phrase to mean, "Whatever shall result to me," from the plain statement. Their opinion is based principally on the form *fuerit* in the subjunctive mood. *Süpflius* finds additional confirmation of this interpretation in the position of *quodcunque fuerit* between *cuncta* and *vera*.

79. *Hor premium*, scil. *fatebor*. *Finxit*=*fecit*: Cf. *Hor. Od.* iv. 3, 12, *nobilem fingere*.

80. *Improbata* must be translated separately from *fama*, and along with the second clause only, "Though Fortune has made Sinon (cf. *Hor. Sat.* i. 9, 47,) miserable, she will not be wicked enough to make him faithless too and false."

81. *Fando*, either (1) used *passively*, as *habendo*, *Geo.* ii. 250; *legendo*, *Geo.* iii. 454, or (2) *actively*, as in 6, or (3) as an *abstract verbal subst.*, which last is preferred by Forbiger.

* *Aliquid* is to be joined with *nomen*. Some books read *aliquid*, which will then be governed by *fando*.

Transl.: "If perchance in the course of conversation (by rumour) there should have

reached your ears any mention of Palamedes, descendant of Belus, and his renown, made glorious by fame, whom, under a false accusation of treason, the Greeks put to death, guiltless though he was of the infamous crime which was laid to his charge, because he dissuaded them from war; but whom they lament now that he is dead: to be a companion to him, related as I was to him by blood, my father, a poor man, sent me to the war at its very commencement." Or, "In my early years:" But *dulces natos* (138) opposes such an interpretation. Ladewig, however, prefers the latter meaning, from the circumstances that (1.) Sinon is called *juvenis*; (2.) the words *pueritia* and *adulescentia* had a wide extension; and (3.) *dulces natos* does not necessarily imply great age.

82. *Belides*—patronymics from nouns in *us* of the 2d decl. have the penult short, thus *Priamides* from *Priamus*—those from nouns in *eu* of the 3d decl., or from *cles* have the penult long, as *Promethides* from *Prometheus*. In the word before us we have one of the few exceptions to the rule. See Priscian, ii. 7, 37. For the story of Palamedes, see Class. Dict.

85. *Demisere nocti*—formed on the model of such phrases as *demittere Orco, umbris, leto, stygiae nocti*, etc. Cf. Hom. *Ψυχὰς Αἰδὶ προΐαψεν*.

88. "So long as he (Palamedes) retained his royal dignity undiminished, and possessed influence in the assemblies of the (Grecian) princes, so long I too enjoyed," etc. This use of *statat* in the sense of "continuing prosperous" is frequent. See *Æn.* i. 268; *Geo.* iv. 209.

89. In *Nomenque decusque* some consider a *hendiadys* to be employed—*nominis decus*, but this is unsatisfactory; *nomen* seems to imply *renown, reputation*, and *decus*, dignity, *consideration, influence*.

90. *Pellacis*—artful, wheedling. Some copies read *fallacis*. On the gen. *Ulixi* see note i. 30.

91. *Haud ignota*, i.e., *bene nota*, by the figure *Litotes*.

92. "Distressed in mind I dragged on my life in retirement and sorrow, and in solitude (*necum*) brooded over (bemoaned) the unmerited disaster of my guiltless friend."

95. *Argos* used for all Greece, see 25, 55, 78. *Eubœa* was his native place. Heyne prefers *agros*, as a private soldier is spoken of—but in the whole phrase *remeâsem victor* ad A., though from the mouth of a common soldier there is nothing strange.

97. *Hinc=ex hac re*. *Labes*—"plague spot." A spot on the surface indicative of disease.

Cf. Hom. II. xi. 603, κακοῦ δ' ἄρα οἱ πῆλιν ἀρχή.

98. *Terrere, spargere*, and *quaerere* are so-called "historic infinitives."

99. *Conscius quaerere arma*. On the meaning of these words there is great diversity of opinion. In the first place, *arma* is interpreted, (1) "*counsels* which Ulysses devised to ward off the danger that threatened him from Sinon;" or (2) *treachery* and *stratagems* which he was preparing to put in force against Sinon (as *machine, μηχαναί, τεύχεα*, are sometimes used). Secondly, *conscius* is understood to mean either, (1) conscious of the danger that threatened himself; or (2) *being an accomplice*, i.e., having assumed to himself accomplices, e.g. Calchas—see below, 267—[thus Heyne and Wagner]; or (3) conscious of the act of injustice he had perpetrated against Palamedes. Forbiger would translate as follows: "And conscious of (or—*conscius* being often used absolutely in a bad sense—*conscience-smitten* by) his act of injustice (to Palamedes) sought the help (*arma=operam*) of others."

100. *Enim* (cf. the use of γάρ in Greek) seems to refer to a suppressed clause which may thus be supplied: That I am right in asserting that Ulysses used all means for my destruction is evident—"for he did not rest till," etc. For the sudden break off (*aposiopesis*) at *mixistro*, cf. *Æn.* i. 135, *quos ego—sed*, etc.

101. *Sed autem*—the combination of these particles, though frequent among comic writers, is found nowhere else in Virgil. Wagner and others consider it equal to *tandem*. But it seems rather to be used for the purpose of contrasting his own feelings on these painful subjects with the indifference which might naturally be expected to exist among the Trojans concerning them, which, indeed, the rest of the line implies.

Nequidquam and *frustra* differ in this, that *frustra* refers to the *subject* and the *disappointment* of his expectation—*nequidquam* to the "*nullity*" in which a thing ends. See Döderl. Lat. Syn. Note the difference between *quid revolve* and *quid revolvam*, and see Madvig, § 353.

Ingrata—objectively, "for which you will not thank me."

102. *Quidve moror*—there is in common editions a note of interrogation after these words; but Wagner and Forbiger place a comma merely, and indicate the question after *sat est*; *jamdudum s. p.* forming a separate clause, connected in sense with what follows. On *uno ordine habetis*, cf. 64.

103. *Id*—(1) *this*, viz., that I am one of the Greeks—thus Heyne: (2) (If to hear this one thing (which I have just related) be sufficient to enable you to form a judgment of all the leaders of the Greeks—so Wagner; (3) *id* = *ea* (to be referred to what has gone before), i.e., if you reckon all the Greeks on a footing of equality, be they friends to Ulysses, or his enemies, it is enough for you to have heard so much as I have already stated. Jahn. On *jamdudum*, see Zumpt, Lat. Gr., § 287.

104. On *reliit* and *mercentur*, in the subjunctive, see Madvig, § 352. On *Atridae* see above, note on 82; and on the meaning, cf. Hom. Il. i. 255, *Ἡ κεν γηθήσαι Ἰπρίαμος*, etc.

Mercentur—Cf. similar use of *πρίασαι* (*πρίασιν* ἄν, etc.), in Xen. Mem. Soc. ii. 5, 3.

107. *Prosequitur*—he proceeds—used here absolutely.

109. *Discedere*—"to separate" to their homes.

111. *Interclutit*. When speaking of things, *intercludere* is almost equal to *impedire*, (*intercludere alicui fugam*) and is therefore applied to persons, governing sometimes the simple abl., or being sometimes followed by *ab* (*aliqua re*): it is used absolutely here, *quominus irent*, or some such phrase, being understood.

Terruit euntes—Heyne, referring to a well known participial construction in Greek, would interpret—"when wishing to depart, prevented them from setting sail." But Forbiger prefers to consider *euntes* here as equal to *ituros*, though this is, perhaps, the only verb (*eo*) of which the pres. part. is, in Virgil, put for the fut. *Scitantes*, in 114, is equal to a fut., but retains its proper force as a pres., since it signifies "(We send Eurypylus) and he inquires and brings back," etc.

114. On Eurypylus consult Class. Dict. On *scitantes*, see above, note 111. Some books read *scitatum*, supine.

116. *Virgine*, scil. Iphigenia—see Class. Dict. In *sanguine et virgine caesū* there is a hendiadys (*ἐν δια δυν*) the phrase is equal to "the blood of a slain virgin," but see i. 2, note. According to the common version of the story, the maiden was not really slain, but carried off by Diana, and a hind substituted in her place.

118. The verb *litare* (*λυτῆ*) = *καλλιερεῖν*, means primarily to sacrifice under favourable omens, so that the gods signify to the worshippers by some visible token that they are appeased. Secondly, it signifies to propitiate the gods by sacrifice, as in this

passage: and thirdly, it is used in a general way of mere sacrificing. As to construction, it is sometimes put absolutely, without an object—sometimes the object is expressed in the accus. (*hostias litare*) or in the abl., as here, or with both conjoined (*sacra litare bove*—Ovid, Fast. iv. 630).

121. Before *cui fata parent*, supply *metuentium*, of them fearing (because they were in uncertainty), for whom, etc. The object of parent may be easily supplied from the preceding sentence, 118. Müller considers *fata* as the accus. governed by *parent*, the subject of the verb being *Graecorum duces*, suggested by *mittimus*, above. But this seems too forced; a supernatural agency needs to be represented in both clauses. See Gossrau's opinion, quoted in Forbiger, p. 164.

122. *Hic*, "upon this." *Protrahit*, "drags forth."

123. *Quae sint ea numina*—"what these indications mean," what is the wish of Apollo, i.e., who is the person indicated.

124. *Flagitat*—"demands with vehemence"—impatient eagerness. See Död. Lat. Syn. under *Petere*.

Canebant, i.e., *predicted*—the prophets used verse, hence *canere*, to prophesy or foretell. "Foretold to me the heartless villany of the plotter."

125. *Taciti*, i.e., *secum*—"in their own convictions;" or, saw what was to happen, though they lifted no voice against it."

126. *Tectus*, "dissembling," (Heyne) — "In retirement," (Henry and others.)

127. *Aut*—we often find copulative conjunctions used for disjunctives (*alternatives*), and likewise disjunctives for copulatives as here.

129. *Compositū*—more usually *ex ordine composito*. It means here "agreed on with Ulysses."

130. "And what each feared for himself, that he permitted to be turned." The shuffling character of Calchas is suggested, Heyne thinks, by Hom. Il. i. 69.

133. *Salsae fruges*, i.e., roasted corn crushed, and mixed with salt. On *vittae* and *salsa mola*, see Ramsay's Antiq. Voss. on Ecl., p. 429, has shown that the Roman *salsae fruges* or *mola salsa* differ from the Greek *ὄλοχύται*. This is, therefore, one of the many cases in which Virgil attributes to other nations the customs of his own. But see i. 469, note. The ceremony of sprinkling with the *mola salsa* was called *immolatio*, hence *immolare*. The *vitta* was properly the riband which was employed in forming the *infula*, but it is sometimes put for the *infula* itself, as seen in the woodcut. See 224, with illustration.



134. The part of the hypocrite is well carried out here. Sinon, though candidly avowing his escape, yet professes contrition for his apparent deficiency in religious zeal and devotion. *Vincula*, not the fillets, but the bonds with which he was bound and brought towards the altar, (the victim stood free before the altar). Peerlkamp thinks that *vincula* refers to the place of confinement, the prison in which Sinon may have been kept previous to his pretended immolation: Or the phrase may mean simply "I escaped," since *vincula rumpere* is often used for the simple verb *aufugere*. See Æn. viii. 651. When Sinon is first brought before us in 57, he is still bound, and remains so till Priam orders him to be released, 146; but this was the act of the Trojan shepherds, and therefore no objection can be raised on this ground against Peerlkamp's interpretation.

Aderat, parari, eripui. Observe the change from the historic inf. (so-called) to the finite verb.

135. *Obscurus delitui*—"I lay hid so as to be concealed"—this is what is called the *proleptic* use of the adj. For other examples see Geo. ii. 353, and consult i. 63, above; x. 103, 314, etc.; see Madvig, § 481, obs. 2. Compare the Eng. phrase, "killed a man dead," "struck blind." "Washed my forehead cool," in Dream of Eugene Aram.

136. *Dedissent* here = *daturi essent*, the pluperf. subjunctive often standing for the periphrastic fut.; see Wagner. Heyne considers the latter clause of this line spurious; if it be allowed to remain, he would punctuate thus: *dum vela, darent si fortè, dedissent*. Wagner, however, defends the genuineness of the verse, and points it, *darent, si fortè dedissent*.

138. *Dulces natos*—see note on 81, end. Cf. Hom. Il. v. 408.

139. *Fors* for *fors sit*, is often used by the poets as an adv. *Reposcent*—"demand as a substitute,"—ἀντιστατείν. Cf. Liv. iii. 23, *auxilium datum reposcere*.

142. *Per*. After *per* an acc. would be expected, as above, with *superos*, but the whole clause is in this case the object—"by whatever uncontaminated faith," etc. It is

unnecessary to supply *intemeratam fidem* in the accus. Cf. Soph. Phil. 469, πρὸς νῦν σὲ πατρός—πρὸς τ' ἔτι σοὶ κατ' ὄκνον ἔστι προσφιλές. See also Æn. x. 903.

Fides, Heyne defines as "*justi rectique observantia*, h.l. *juris divini et humanitatis*."

143. *Animi*—on the nature of the genitive see Madvig, § 279, and on the use of it as here, § 292.

145. *His lacrimis*, i.e., to him relating these things with tears.

Ultrò—this word is stronger than *sponte*, or *voluntate*—it means "contrary to (or beyond) what you would expect." A most decisive example to prove that this is the full force, occurs in Livy i. 5, *Captum regi Amulio tradidisse ULTRO accusantes*, i.e., (resolving the phrase) "the robbers" not content with escaping accusation at the hands of Remus, even went so far as to charge him." See Döb. Lat. Syn. sub. voc. The stem *ultr* means "beyond," "farther," and the termination *o* signifies *locality*—a point in space; hence *ultrò* denotes "to (or at) a point beyond:" hence the meaning we have assigned to it above, from which are derived others—such as "excessive," "beyond all bounds." See 279, below.

146. *Levari* properly means to loosen, to lighten of a burden, but here, to take off completely, as sometimes the Eng. verb lighten.

148. *Hinc*—from this time forth.

150. *Quò=quorsum*; "with what intent have they built this mountain of a monster horse?"

154. *Ignes*, i.e., the sun, moon, and stars; *non-violabile*—"which cannot be injured with impunity."

155. *Enses*—"invidiose pro singulari," says Forb. *Vittae deum*, i.e., fillets which are used in the sacrifices to the deity. The cut represents a cutter, or *ensis*—a sacrificial knife.



157. *Fas, est*—not *sit*, as Serv. suggests: the affirmative is a decided one—"Right in the sight of heaven." Transl.: "No divine precept forbids me."

Sacrata jura, i.e., "holy ties of common citizenship." See below, *teneor patriae nec legibus ullis*.

158. *Sub auras*, and *in auras*—see note 759, below.

163. *Impius*—Tydides is called so, either because he was the most prominent actor

In the capture of the palladium, or because of his habitual disregard for things divine, e. g., his wounding of Mars and Venus.

165. *Fatale*—"fate bearing"—the safety of the palladium was one of the securities of Troy's existence.

Avellere—"to drag down"—it was chained to the temple.

168. *Virgineas villas deae*, i. e., *virgineam deam*—cf. 31, *innuptæ*.

169. Commentators have not been able to come to a unanimous opinion on this passage; they differ as to the source whence the figure is borrowed. Heyne says, "from a mass piled to a great height sliding down." Wakefield (on Lucr. i. 1038), draws it from the sudden fall of a stone whose stays time has been gradually undermining. Wagner takes it from a ship urged up a stream by rowers, but driven back when they slacken. Others take the figure from the backward course of a river, dammed up by some suddenly-formed embankment or other obstruction. All these render it necessary to consider *retrò* as a tautological word, of which use there are doubtless examples, though many of those which Forbiger has given (at Geo. i. 200, where the same half line occurs) may be explained without necessarily supposing a tautology. The figure appears to us to be taken from a person walking (or a mass of matter being dragged) up an incline losing his footing or hold, and being, therefore, reluctantly driven to the plain whence he started. We would, therefore, translate, "From that moment the hope of the Greeks began to fail, and losing its hold and sliding backward, to be borne to its former position." This idea seems to be confirmed by the words themselves—the two phrases, *fluere* and *sublapsa referri* are explained in the next line by *fractæ vires* referring to *fluere* (became unsteady, insecure), and *aversa mens* (compared with 162, *fiducia Palladis auxilii stetit*) with *sublapsa referri*.

171. *Ea signa*—"such tokens," i. e., tokens of the *aversa mens*.

Tritonia. This appellation of Minerva has been variously derived—some say from *τρίτων*, which, in Æol, means a head, so that *τρίτογενεια* would mean *head-born*, i. e., from Jove's head; others trace it to Triton, a river of Boeotia, flowing into Lake Copais, and this is the opinion most generally received by modern scholars.

172. "Flashing flames blazed from her wildly staring and maddened eyes." The *salsus sudor* was an evil omen. On *salsus sudor*, see Aristot. probl. ii. 3.

174. *Ipsa*, i. e., the whole palladium opposed to several parts, especially to *luminibus*, etc.

Dictu—see Madvig, Lat. Gr., §§ 97, 412.

175. The *hasta* and *parma* are seen in the accompanying figure of a Roman soldier. For a description of each, see Ramsay.



178. *Omina ni repetant*. This is another instance of Virgil attributing Roman customs to the heroic age of Greece, (but see i. 469); for, says Servius, if an evil omen occurred, it was usual for a Roman general to return from the camp to the city, if at all near, to take the omens afresh. The meaning of the passage is, however, very obscure—the difficulty lying principally in the words *numen reducant*. Perhaps the simplest method is to consider *numen* as equal to palladium, translating thus, "Unless they again seek omens at Argos, and bring back the deity which they have (*just recently*) carried away over the sea, and taken with them in their curved ships." Be it distinctly noted, however, that the last line *quod pelago*, etc., does not belong to the prophecy of Calchas, but is added by Sinon himself, in explanation of the latter part of it, as the change of mood sufficiently shows. For a full discussion of the question, see Forb. in loc.

180. "And now that they have set sail for their native Mycenæ with a favourable breeze, (their object is, i. e.,) they go to procure reinforcements of troops, and to secure propitiated gods as their companions"—the *apodosis* to *quod petière* is found in *parant* and *aderunt*. The clause from *quod* to *Mycenas* forms an *accus. of reference* or *limitation*, depending on a verb suppressed, but easily deduced from *parant*.

184. *Piaret*=*expiaret*—"atone for."

186. *Coelo*. The poets often use the dat.

after a verb of motion instead of the accus., with *ad* or *in*. See Ecl. ii. 30.

187. Observe the sequence of conjunctions, *ne, aut*, (of the alternative of *one idea*), *ne=et ne* (i.e., *et, ut, non*) of a different notion.

Possit—pres. subj., since it forms part of Sinon's speech: had it been a repetition of that of Calchas, the imperf., *posset*, should have been employed.

188. The meaning is, that it might not hold the people bound to their former superstitious confidence, and protect them with the *present* and all-powerful influence of the palladium, since they would cease to hold it in that reverence with which they viewed the heaven-sent image of Minerva.

190. *Exilium=futurum esse*—this inf. depends on the phrase "he said," implied in *fussit*, 186, above; see Zumpt, § 620, and Kritiz Sall. Cat. xxi. 3.

193. *Ulrò*. It appears unnecessary to wrest the meaning of this word from its usual signification, as is done by Wagn. and Forbig., who make it equal to *παραίους*, used of a foe from a distant quarter; see above, note on 145.

Pelopea (for *Pelopeia*), i.e., Argos and Mycenae, see Class. Dict. on "Pelops." The following is the line of thought in the passage from 183 to 194:—"This horse is intended as an offering to Minerva, in lieu of the palladium; but it has been made thus large that it may be impossible to bring it within the gates, and that you therefore may cease to esteem it equal to your former representation of the deity, and despising it may offer it violence, and so bring upon you the wrath of Minerva. If you do so, sure destruction will follow, but if on the other hand you give it a place in your city at any cost, then Asia, *not satisfied with being delivered from her enemies, will even go so far* (see on *ultrò* 145) *as to make an attack, in her turn, upon Greece.*"

194. *Ea fata*, "such fates," i.e., the same as would await you did you violate the sacred image.

198. *Mille*—used for a round number—the ships enumerated by Homer are 1186.

199. *Hic*—"upon this"—"at this point of time." *Aliud*—i.e., another, with reference to Sinon's appearance, 57.

200. *Improvida pectora*—is an example of the *proleptic* use of the adj., on which see note i. 63, ii. 135. Transl.—"Confuses our minds so as to make them unwary," (incapable of forethought).

201. The story of Laocoon is aptly introduced, and told with great spirit and appropriateness of description. The minuteness of detail and variety of phraseology have called forth the admiration of all commentators. It contains, too, a symbolic

representation of the destruction of Troy; the serpents come from Tenedos, and so do the Greeks in their return from pretended flight; the serpents kill the priest, the embodiment of the Trojan religion, as the Greeks afterwards violate the deities of the Trojans, and abrogate their sacred rights. Moreover, the special phrases, *tendant, agmine certo*, etc., are borrowed from military usage.

Neptuno—Laocoon was properly priest of Apollo, though chosen by lot to officiate on this occasion to Neptune, to whom, as joint patron of Troy, along with Apollo, they deemed it due to offer sacrifice for their delivery. See Henry, Class. Mus., vol. vi.

202. *Sollemnes ad aras*—"at the holy altars," i.e., the altars where solemn sacrifices were wont to be made; or *sollemnes*, like *ingentem*, may apply solely to the great solemnity and sacredness of their offering on this occasion.

203. *Gemini=duo*, with the idea, however, of close similarity and parallelism in *shape, size, appearance, and action*, as brought out in the sequel. *Alta* i.e., *maria*, which is often omitted in prose as well as in poetry.

205. *Incumbunt*, "lie upon," with the idea of *burdening*, as it were, "oppress." Compare Milton, Par. Lost, i. 192, quoted by Henry:—

Thus, Satan, talking to his nearest mate,
With head uplift above the wave, and eyes
That sparkling blazed: his other parts
besides

Prone on the flood, extended long and
large,

Lay floating many a rood!

206. *Jubae sanguineae*, i.e., "their blood-red necks." Cf. Hom. II. ii. 308, *δράκων ἐπὶ νῶτα δαφνίος*.

208. *Legit*—"sweeps," with the idea of a quiet and peaceable motion.

Sinuat is better than *sinuant*, as the description ought here to be confined to the hinder parts, the heads and front being mentioned before as erect and steady.

209. It is better to remove the comma after *sonitus*, and thus make *salo* the abl. of the instrument, depending more immediately on *fit*. "A rushing noise ensues, in consequence of (by means of) the foaming of the sea; i.e., the sea *lashed into foam* by the violence of the waves, for the foam itself makes no noise.

210. *Oculos*, depending on *suffecti* as the accus. of reference, or limitation. See i. 228, note, and Madvig, Lat. Gr., § 237; Zumpt, § 458; Schmitz, § 259, 2; cf. *infra* 273, and Ecl. i. 55.

212. *Certo agmine*, "in undeviating course."

215. *Miseros artus*=*miserorum artus*, by *hypallage* of the adj. See *Æn.* i. 4, *memorem Junonis ob iram*, for *ob iram memoris Junonis*.

Morsu depascitur=*mördet*

216. Transl: "(Læocoon) himself coming to the help (of his children) and bringing weapons of defence, they seize and pinion with their huge spiral-coils; and now, twice encircling his waist, twice winding their scaly bodies around his neck, they overtop him by the (height of *their*) heads and lofty necks." If the head of Læocoon were meant, we should read *caput*.

221. *Perfusus vittas*—another *accus. of reference*. Cf. 222, below, and see note on lines 57 and 210, above.

223. *Qualis* (i.e. *quales*) *magitus*, governed by *tollit*. The natural order would be *qualis magitus taurus tollit* (the last word being supplied from the former sentence) *quum*, etc. It very frequently happens in Latin as well as in Greek, that a principal word, properly belonging to the independent clause, is inserted in the subordinate. See *Geo.* iii. 387. Translate: "Such mournful bellowings as the bull raises, when he rushes wounded from the altar, and endeavours to shake off from his neck the erring axe." Observe the *habitual* sense of the *performs*.

224. The following illustration, "Dido Sacrificing," will show the *securis*, *vittæ*, *vola salsa*, etc.



225. *Summa delubra*—the highest places of the shrine.

226. *Teguntur*, in a *middle* sense—"shelter themselves." The image here spoken of is, of course, different from that which had fallen from heaven; it is the large one, visible to all, not the smaller and more sacred one, kept within the holy place.

229. *Expendisse scelus*—"paid the full penalty of his crime."

230. *Qui laeserit*—"inasmuch as he has injured" (they say). Note the subj. here in the *indirect rehearsal* of the opinions of others.

233. *Conclamant*—"Call out with one acclaim."

234. "We break down the walls, and expose the inner buildings (*moenia*) of the city." Thus Wagner and Niebuhr. Wagner is of opinion that when *moenia* is placed *after* *muros*, it means the city with its buildings; but when *before* *muros*, it means the fortifications. On the difference between the two words, consult Döb. Lat. Syn., and Kritz on Sall. Jug., 94, 4. May we not interpret the present passage as follows, considering the *second part* of the line as an *expansion*, or as a *consequence* of the first, *muros*, meaning the walls, *as such*, and *moenia*, denoting their *purpose*, (with a *desponding* reference): "We make a wide breach in the walls, and (thus, in our madness) lay open the defences of our city."

235. *Rotarum lapsus* = *rotas labentes*, "rolling wheels." They put slides beneath the feet of the horse to serve as wheels. Compare the expressions *remigio alarum*, *Æn.* i. 301; vi. 19. *Labor* is a favourite verb in this sense; thus *Æn.* i. 147, *rotis levibus perlabitur undas*, and also 240, below, *illabitur urbi*.

237. *Scandit*, "scales," mounts, as it were, step by step, slowly, thus Horace, "*dum capitulum scandet cum tacita virgine Pontifex*." *Fatali* in an act sense, "fate-bearing." So likewise *infelix* in 245.

238. *Armis*=*armatis hominibus*. *Circum* is an adv.

239. *Sacra*, scil. *carmina*, "hymns" (of joyous thanksgiving).

240. *Minans*, threatening, i.e. of a towering height; cf. i. 162, note. *Mediæ urbi* depends on *illabitur* and not on *minans*; cf. *Ecl.* ii. 30.

242. It was deemed an unfavourable omen to touch the threshold going out or coming in—it was the stopping that in this case alarmed them, as the mere touching could not be obviated.

244. *Immemores*, etc., "heedless of the warning, and blind with mad zeal."

246. *Cassandra*—see *Class. Dict.* She had slighted Apollo's love, and was punished by him in the manner specified in next line.

248. *Quibus ultimus dies*—this clause is introduced to explain the appropriateness of the term *miseri*, as applied to the Trojans.

249. On the religious customs referred to, consult Ramsay's *Antiq.*

250 sqq. This passage has been justly admired by critics. The calm and peaceful moonlit night—the joy of the Trojans at the departure of the Greeks, and the con-

sequent loose given to indulgence, and the perfect security which all felt, are strongly contrasted with the din, confusion, danger, and destruction which so instantly ensue. The description cannot fail to enlist our warmest sympathies on behalf of the wretched Trojans.

Vertitur—according to the ancient belief that the heaven described a revolution every day—the earth standing still.

Ruit oceano Nox—Cf. supra. 3, *Nox coelo praecipitat*. The idea is suggested by seeing the sun descend into the ocean, and darkness immediately come on, while night, on the other hand, departs as the sun rises from the waves. The monosyllabic termination is, in a rhythmical point of view, objectionable; but by its very strangeness, it calls the attention to something striking and grand (Geo. i. 247), or to something of importance and moment, though not elevated or sublime (Æn. v. 481), or to what is very small and ridiculous (Geo. i. 181; Hor. Art. Poet. 139). See Quintilian viii. 3, 20.

251. The spondaic time of this verse suits well the meaning.

255. *Tacitae*, etc. Some would understand *silentia lunae* to mean *interlunium*, the "dark of the moon," in which sense *luna silens* is found, since a state of darkness was better suited to the stratagem of the Greeks; others, however, following ancient tradition, that Troy was taken about full moon (see also 340, below), give to the words their most common acceptation. This mode is much more poetic, and represents the moon in a more distinctly personal aspect—that she, "the eye of night," must have seen the proceedings of Troy's enemies, but yet preserved a silence which betokened her favour to the Greeks. See 257.

256. *Cum regia puppis*—"when the royal ship had raised aloft the signal torch." Wagner proposes to arrange the following lines thus for the greater simplicity of construction:—

Et jam Argiva phalanx, flammas quum
regia puppis
Extulerat, tacitae per amica silentia lunae,
Littora nota petens, instructis navibus ibat
A Tenedo; fatisque, etc.

257. *Fatis deum iniquis* "for diis iniquis, i.e., *infestis*. See note on 215. "The partial," "one-sided," decrees of heaven; or simply, "*unpropitious*," without any idea of partiality.

258. *Danaos, et pinea claustra laxat*—"lets out the Greeks and opens the pine wood doors." It often occurs in Greek and Latin writers (very rarely in English) that one verb, expressive of a general notion, governs two substantives, but must receive with each a signification suitable to the

governed word. The verb is usually more particularly applicable to the nearest object, while a cognate signification, easily derivable from the general idea, must be supplied by the mind to the more distant object. This construction is called *zeugma* (ζεύγμα, ζεύγνυμι) or *syllipsis*. See Zumpt and Madvig, Index under *zeugma*. The sentence supplies also an example of the figure called ὑστερον πρότερον, (for an explanation of which, see note 353, below), the liberation of the Greeks, though first indicated by the poet, being of course posterior to the opening of the doors; but see 353.

259. *Ibat—quum extulerat—et laxat*. The sequence of tense in these verbs is found fault with by some commentators, but is well defended by Forbiger as follows:—"The Argive fleet was advancing (the imperf. having its proper idea of continuance) when, suddenly the royal ship had raised aloft [i.e., in a moment, suddenly, raised] the signal torch (the thing being so quickly done as to be past and completed as soon as perceived), upon which Sinon at once opens the doors—an action of so short duration that it is advantageously expressed by the present tense." See the parallel passages quoted by Forbiger, and cf. Zumpt, § 508.

Sinon—Greek words in *ων, ωνος*, usually lose the final *n* of the nom. in Latin, as *Apollo*, but the poets (as also *Nepos* and *Curtius*) often retain the full form. See Zumpt, Madvig, etc.

261. The word *duces* does not mean leaders of the expedition, but merely expresses their rank in the army in a general way.

263. Neoptolemus, or Pyrrhus, son of Achilles, and, consequently, grandson of Peleus. On patronymic forms, consult Zumpt or Madvig. On the proper names, consult Class. Dict.

Primus—either "first to descend," or "first among men," since his bravery in battle was no less celebrated than his skill in the healing art.

264. *Fabricator*—the maker, builder of the horse. See Hom. *Odys.* viii. 493, (ἱπποῦ) τὸν Ἐκείος ἱπποῖσεν σὺν Ἀθήνῃ.

267. *Conscia agmina*—see 99—i.e., *jungunt* (sibi) *agmina conscia (doli)*.

268 sqq. This passage seems to be moulded on the form of Hom. II. xxiii. 62 sqq., where the shade of Patroclus appears to Achilles.

Mortalibus aegris—δυσλοὶ ἄνθρωποι.

269. *Et dono*, etc. "And by the kindness of heaven, steals upon them with most grateful influence." There should be only a colon after *serpit*.

270. *In somnis*—on the plur. here, see Madvig, § 50, obs. 3; Zumpt, § 92.

271. *Visus* (*est*) = ἰδόντι--an appropriate word when speaking of dreams.

272. *Ut quondam* refers both to *raptatus* *ligris*, and *ater*, etc.

273. *Trajectus per pedes lora*--by a Greek construction (the part. of perf. pass., used for part. of perf. mid., attracting to it an accus. case) *loris per pedes trajectis*. Cf. Hor. Sat. i. 6, 74, *pueri laevo suspensi loculos tabulamque lacerto*. And see note on 210, above, but especially i. 228, note.

Tumentes—Dr Henry (M.D.) alleges that the feet of a dead man would not swell from the compression of a rope: for this reason, therefore, and from comparing *Æn.* i. 483, and Soph. Aj. 1031—Ἐκταρ μὲν ἀπὶ ψυχῆν βίον—he considers that Virgil does not mean to represent Hector as completely dead when dragged round Troy by Achilles.

274. Cf. Ovid Met. vi. 273 for a very similar passage.

275. *Aedit* is here pres., and is not contracted for *redit*, as the quantity of the final syllable shows. The present tense strongly brings out the vividness of the apparition before the mind of *Æneas*, representing all the concomitant circumstances which had occurred on the occasions referred to as again passing in review before him. "Who at this moment appears before me, as he returns from," etc.

Exuvias indutus—see above, 273, and note there referred to. On the form *Achilli*, see note on i. 30. On the slaughter of Patroclus by Hector, and the assuming of the armour of Achilles, see Hom. Il. xvii. 194. On the burning of the ships, see Hom. Il. xiii.

Achilli—Virgil uses two forms of the gen. of this word, either *Achilli* or *Achillis*—the ear, in the opinion of Wagner, being the only guide to choice. The form in *i* is adopted when an adj. of the 3d decl. accompanies, or when a *sigmatism* (repetition of the *s* sound) would be caused, as here. The form without the final *s* is made, either by contraction of *Achillei* into *Achillei*, and that again into *Achilli*; or (as Wagner thinks, see note i. 30) from the Doric form of such nouns in Greek, e.g., Ἀχιλλῆος, *su* = *i*, of the 1st decl., or the *Æol.* form of 3d.

276. On the dat. *puppibus* after a verb of motion, see note on 36, above.

277. *Barbam*—*crines*—*vulnera*, all depend on *gerens*, which is equal to *habens*, as above, 90; Geo. ii. 122.

278. *Vulnera*. Either (1) the wounds which he had received from time to time throughout the war; or (2) those which had been inflicted by the Greeks immediately after his death, and the lacerations received by being dragged round the walls. See Hom. Il. xxii. 369-375. This latter opinion is more consistent with the whole

description of the *barba*, *crines*, etc., disfigured in the last struggle, and seems to be confirmed by the phrase *circum patrios muros*.

Mark the separation of the prepos. *circum* from the governed noun, in Greek fashion.

279. *Ultrò*—see notes on 145 and 193, above. "I myself, too, (as well as he) in tears, seemed not to wait for Hector [the person coming] to open the conversation, but contrary to what might be expected to address the hero," etc.

281. *Lux*—not *glory*, but *defence*, *safeguard*, "light and lamp." See 2 Samuel xxi. 17.

283. *Exspectate*—"O eagerly desired." We should here expect the nom., but the vocative is retained, being attracted by the foregoing noun. Zumpt, § 492, Madvig, § 299, obs. 2.

Ut is commonly joined with *aspicimus* in the sense of *quomodo*, *how happens it*, and is variously explained; (1) by the words *post multa defessi* (Thiel); or (2) *ut* refers to the sad plight in which Hector appeared (Gossr.); but (3) Wagner and Forbiger (*following* Wunderlich), attach it to *defessi*, on the ground that the words *post multa*—*defessi* are perfectly otiose in the other mode of rendering.

287. *Ille nihil*, scil. *respondit*—"he made no reply."

Moror is often used as nearly equivalent to *curo*. See Hor. Epist. i. 15, 16; ii. 1, 264. *Vana*—"questions now useless."

289. *Heu!* *fuge*—this interjection, when joined with the imperative, indicates great earnestness on the part of the person exhorting. Hand. Tursell. iii. p. 68.

290. *Alto a culmine Troja*. Cf. Hom. Il. xlii. 772, ὅλετο πᾶσα κατ' ἄκρης Ἴλιος αἰπεινή.

292. *Hæc*—δεικτικῶς, "with this right hand of mine;" a gesture accompanying the utterance of the sentiment. Cf. *Æn.* viii. 570; Hor. Sat. I. ix. 47.

293. *Penates*—see Keightley's Mythol. and *Æn.* i. 68, 703. *Suos* is to be applied to *sacra* as well as to *Penates*. An adj. is often thus used, being expressed but once to two nouns. Prose writers place it either *before* the *first*, or *after* the *second* of the two substs. thus qualified; but poets very often place it *between* the two words, as here. Cf. iv. 588, *Litora* (i.e., *vacua*) *et vacuos portus*.

295. *Magna*, etc., which, having completely traversed the sea, you will build after a long delay, but (to compensate for this) the city will be a great one. The reference in *Magna* is, of course, to Rome.

297. Hector seems to have brought forth the fillets and image of Vesta from the temple of the deity, but whence the *penates*

came the poet does not say ' Ovid (Fast. vi. 295) speaks of Vesta as represented by the ever-burning fire, but without any image. See the commentators.

298. *Diverso luctu*, i. e., *luctus e diversis urbis partibus*. Heyne. "The city is thrown into confusion by cries of woe from various quarters;" or rather—"Meanwhile there arises in the city a confused noise of wailing and clamour from different quarters;" *miscentur moenia* referring to one kind of mixing and variety, *diverso luctu* to another. See note 487, below.

299. *Secreta*, i. e., removed from the Scaean gate, and that part where the Greeks had entered the city. But *secreta recessit*, taken in connexion with *tecta arboribus*, seems to imply more than this, viz., that the house stood apart by itself, none or few being near it, and also that there was little thoroughfare that way.

300. *Recessit*—this verb is used of places which are retired and solitary, hence the subst. *recessus*, a quiet retreat.

301. *Ingruit* means "to advance with threats and importunity" (Döderl.), an idea peculiarly applicable in our present case.

302. *Excutor* means to be roused hastily by a loud noise. *Summi fastigia tecti* by *hypallage* for *summa fastigia tecti*.

303. *Adscensus supero*, see 225, above, *effugiunt lapsu*.

304. On the double simile in this and following lines, see Hom. II. ii. 455; xl. 155, and iv. 452. Lucret. i. 282.

Austris—put generally for any wind.

305. *Torrens*, χείμαρρος—"a torrent made rapid by (receiving the waters of) a mountain stream, devastates the fields and levels the luxuriant crops," etc.

307. *Inscius*—ignorant of the cause. *Accipiens*, hearing.

309. *Manifesta fides*, i. e., the truth of what Hector had said, viz., that the city was taken: "and now the truth is but too evident," as we say. Some interpret *fides* "bad faith" of the Greeks, but this is not to be approved of.

310. *Deiphobi*, son of Priam and Hecuba; see Æn. vi. 495 sqq., and Hom. II. xiii. 463 sqq.

Dare or *trahere ruinas* (see below, 465) to fall to ruin.

311. *Vulcano*, i. e., *igni*, see i. 177. *Proximus ardet Ucalegon*—"the house of) Ucalegon his next neighbour is in a blaze," see Hor. Sat. i. 5, 71, *sedulus hospes paene arsit* (i. e., his house *paene arsit*); cf. Juvenal's close imitation, iii. 198. *Jam poscit aguum, jam frivola transfert Ucalegon*.

312. "The broad Sigeon bay shines brightly with the flames." The Sigeon promontory was at that point of Troas

where the Hellespont widens out into the Ægean.

313. Virgil follows the Tragic poets in his mention of trumpets. Homer knows nothing of the *tuba* and *lituus*; but see note i. 469.



315. *Glomerare manum*, so, elsewhere *glomerare agmina, hostes, legiones*, etc. *Bello* in the dative, "for war."

317. *Præcipit mentem*, i. e., "hurry me to a hasty (rash) decision."

318. *Panthūs*—*ūs* long, as being the representative of the Greek *οὐς*, contracted for *οος*, therefore voc. *u*, Greek (*ος*) *ου*.

319. *Othryades*—Ὀθρυ-ᾶδης from Ὀθρυς. *Arcis Phœbique*, i. e., "of the temple of Phoebus on the citadel." *Hendiadys*, see i. 2.

321. *Trahit*—remark the peculiar applicability of this word, which suggests the difficulty felt by the child to keep up with his grandfather. There is a *zeugma* in *trahit* applied to *deos* and *nepotem*.

322. *Quo res summa loco*. These words, and the following, *quam prendimus arcem*, have given rise to much difference of opinion among commentators. Forbiger adopts, for *res summa*, the meaning *salus reipublicæ*. Henry understands the first phrase to mean "the hottest battle." Thiel makes it the *citadel*. In the following phrase, Wagner makes *quam*=*quomodo*, *how* (are we to reach or regain the citadel?) Forbiger, following Servius and Weichert, interprets, "What post of strength is now left, which we may lay hold on?" (i. e., we cannot gain the citadel itself). This last gains confirmation from a comparison of 319 and 320.

Panthu, voc. from *Panthus* = Πάνθος, contracted Πάνθους. See above, 318.

324. *Summa dies*—μόρσιμον or αἰσιμον ἥμαρ. Cf. Hom. II. vi. 448, and Hor. Od. i. 15, 33.

Ineluctabile—"inevitable;" literally, "out of which we cannot fight our way." Cf. Eur. Alcest. 889 (or 864, Bothe), τύχη δὺςπάλαιστος ἦκει.

325. *Fuimus*—Cf. Eur. Troad. 554, Bothe, πρὶν ποτ' ἦμεν. βίβακεν ὄλβος. βίβακε Troia. "There was (O, seldom blessed word of was);" Sidney, *Arcadia*. The propriety of tense has been much praised and imitated. See Schiller, Mary Stuart, iv. 11.

326. *Ferus*—stronger than *sævus*, and—σχέτλιος. *Argos*, the accusative, being

neut. in the sing., but masc., *Argi*, in the plur.

329. *Victor*, i.e., *propositi, voti compos*, perhaps with reference to 95, above. Cf. also *Æn.* iii. 439.

Incendia miscere=*turbare*, i.e., adds to the confusion by applying torches, or applies torches in all directions, so that the blazes raised by him meet and unite. The perfidy of Sinon, and his total disregard to the promptings of gratitude, are thus more prominently brought forth.

330. *Bipotentibus*—not simply *open*, but "with both valves wide open thrown."

Alii is here opposed to those coming out of the house, not to the following *alii*, in the sense of "some—other."

331. *Quot millia*—"As many thousands as ever came"—a hyperbolical expression. The darkness and terror would naturally make the Greeks appear more numerous to the Trojans than they really were.

332. *Angusta viarum*=*Angustas vias*. This absolute use of the neut. adj. for a subst. is very common with the poets after the time of Augustus. It is found also in prose writers. Cf. Livy xxvii. 18, 10. Tac. Annal. i. 61. [Kritz Sall. Cat. 59, 2.] See also *Æn.* i. 310, 422; ii. 725.

333. *Stat* similar to *est*, but stronger. *Stat "guippe sublatus et erectus ensis"*—Heyne. "The unsheathed sword blade is raised with glittering point ready for the work of death."

334. *Purata neci*, i.e., *necare*. *Primi*, "foremost," either as being stationed in the first entrance to the city, or as having first offered resistance to the Greeks rushing in.

335. *Caeco Marte*—"blind"—either (1) referring to the darkness of night, but to this interpretation there have been objections previously stated; or (2) "maddened," not guided by composure and presence of mind—"blind rage," "slash, dash away at random." This latter is the explanation of Forb. and Gossr., and seems unquestionably the right one. See 357, below.

336. *Numine*—"will and instigation of the deities;" for the events of his sally and the information received from Venus on his return, led to his speedy departure from Troy, and to the safety of his father, his son, and the Penates.

337. *Erinyes*. Heyne interprets, "*the ardour of fighting*"—but a hero could scarcely call such a feeling *tristis*. Understand it therefore, with Wunderlich, to signify a deity exciting to battle, and the cause therefore of sorrow. On the mode of writing *Erinyes*, cf. Blomf. Aesch. Prom. 525.

339. *Rhipeus*, and the others here introduced, are not Homeric heroes, but are created by Virgil.

340. *Oblati per lunam*—"seen by us and

recognised by the light of the moon." *Oblati* is to be considered as referring to all the individuals here mentioned, and not to Hypanis and Dymas alone, as some would punctuate the lines.

342. From *illis* to *audierit*, 346, is parenthetic.

343. *Insano* here means "extravagant," "excessive," "passionate," "mad;" "*Rixam et insanos amores*," Hor. Od. iii. 21, 3. See below, 776.

344. *Gener*—"son-in-law," to be.

345. *Furentis*—"divinely inspired."

346. *Audierit*. Wagner prefers this reading to *audiat*, on the ground that it does not express simply what was done, but suggests what ought to have been done.

347. *Incipio*, put absolutely for *incipio dicere*—his, *insuper*—"I begin to encourage them, besides (i.e., although they had already braved the danger of battle)," Servius.

348. *Super*=*insuper*, and *his*=*ad hos*. Heyne considers *super his*=*posthac*, but the idea of time has been already expressed in *quos ubi vidi*.

350. *Cupido sequi*. Many grammarians lay down the principle that the infin. mood here and in similar expressions is equal to the gerund, and that it depends on the substantive, which is apparently the subject of the clause. The meaning of the infin. and of the gerund in this construction is, however, very different, as has been well demonstrated by Ramshorn, Lat. Gr., § 168 A, note 1; Kritz Sall. Cat. 30, 5; and Forbig. Geo. i. 305. The inf. is not dependent on the subst. alone, but on the *subst. and verb combined*, which convey a joint verbal notion, e.g., *cepit consilium invadere*=*decrevit invadere*; *cupido incessit sequi*=*cupivit sequi*; *animus est=**vult*, etc. The construction with the inf. and with the gerund differs in this, that in the former mode of expression the infin. itself becomes the subject, the subst. the predicate, the verb *esse*, etc., being a mere copula; while in the latter, that with the gerund, the subst. is the subject of the sentence, and on it the gen. of the object (expressed by the gerund) depends, the verb *esse* containing the predicate—thus *tempus est facere*=*facere est tempustum*, but *tempus faciendi est=suppetit tempus ad faciendum*. For other examples see above, 10; *Æn.* i. 704; Geo. i. 305; Sall. Cat. 30, 5 (Kritz), *mos est vendere*.

351. The verb *excessere* is peculiarly applicable to this kind of thing. The Roman custom of summoning (*evocatio*) all the deities of a beleaguered city to come forth before its destruction is here referred to.

353. *Moriamur et ruamus*—this inversion of the order of succession of events closely connected together, or resulting one from the other, is very common with the poets

It is called by the grammarians, *υστερον προτερον*, that is, in plain English, "the cart before the horse;" or, to use our own English term, *preposterous*. The figure (so-called) is a mere *fiction* arising from a careless examination of the full force of a phrase, and the consequent failing to detect a beauty. To take this example; who does not see that the second phrase tends to heighten the first, as if he said, "Let us die—ay, any coward can do that—nay, rather let us *court death* by rushing to meet him." Again, in one of Wordsworth's sonnets on the French campaign in Russia, in 1812-13, there occurs the phrase—

Whole legions sink—and, in one instant,
find

Burial and death.

This is not *hysteron-proteron*, but an awfully faithful picture of the suddenness of destruction—the burial almost preceding death.

355. The comparison of men to wolves is often employed by Homer. See II. xi. 72; xvi. 156, 353.

358. *Per tela, per hostes*. The repetition of the prepos. instead of a conj. is often employed by poets and orators with singular force and beauty. Such an ornamental repetition is, however, to be carefully distinguished from that which is made by all writers when the governed words do not refer to the same thing.

360. *Cavā*—this adj. is applied to many nouns which denote unsubstantial, or vapoury objects, e.g., *nox, nubes, imago, umbra*, etc. The idea is derived from the facility with which they envelop substantial matter, and suit themselves to all shapes.

This line has been brought forward by some critics (Wagner) as an instance of *Virgilius dormitans*, on the ground that it is inconsistent with 340, *oblatus per lunam*. Thiel, however, defends Virgil by supposing (1), that he speaks of such a period of the moon's age as would imply that she set about midnight; and (2), that therefore the first arrival of the Greeks, and the collecting of the Trojans, was effected under her light, and that the second act of the great tragedy which begins with this line was performed in the darkness and gloom which continued up to the time of 391. But to this it is objected (1), that a tradition existed that Troy was taken at *full moon*, when a midnight setting is impossible; and (2), that if the night was dark during the latter part of it, the change of armour at 389 would have been unnecessary. Forbiger considers the adjs. used in reference to night (397, 420, 621) as *merely ornative*, and not intended to describe the *peculiar appearance* of that *identical evening*. It ap-

pears from 402 sqq., 410, 422, and 423, etc., that the darkness was not such as 397 and some other verses would seem to allege. Why may we not then imagine it one of these blustering and somewhat stormy nights, when clouds driven by the wind (see 758) occasionally obscure the moon's disc? The change from clear to cloudy sky, from bright light to interrupted and dim blinks of moonshine, will well represent the sad alteration which had taken place on the fortune of Troy. A few hours ago and she was lulled in security and supposed safety—her moon riding high in a now cloudless sky—when suddenly her firmament is overcast, and though rays of hope occasionally break through the gloom, yet she cannot but feel that the hour of darkness and dismay has come.

363. *Dominata*, "having exercised sway." *Inertia*, i.e., as Forb. prefers to understand it, *the bodies* of the helpless, viz., "old men, women, and infants." But it will add to the horror of the scene if we understand it of strong, able-bodied men also, who are slain ere they awake.

367. *Quondam*, "sometimes," "occasionally." *Etiā* is to be joined to *victis*.

368. *Crudelis*, i.e., *excessive*; compare *δεινός*, in Greek, and the vulgar usage of "cruel" and "dreadful," in English.

369. *Pavor*—observe the last syll. lengthened by *caesura*. On its meaning, see Döderlein, Lat. Syn.

Plurima mortis imago—"Death in many a shape." Observe *plurimus* with the sing. *imago*. On this syntax, cf. Ecl. vi. 60; Geo. i. 187; Æn. vi. 659.

373. *Sera*, used actively, equal to *quae seros facit*.

377. *Sensit delapsus* (i.e., *se delapsus esse*) ἤσθετ' ἐμπιστόν. This is an instance of *attraction* which, though common in Greek, is imitated by Latin prose writers only with verbs of "desiring," and "seeking after." Poets, however, extend it to verbs of "perceiving and declaring." Gossrau wishes to take *sensit* absolutely, supplying *errorem suum* from the context; see his learned excursus on Bk. ii.

378. Observe the pleonasm in *retró repressit*, and the zeugma in *repressit pedem cum roce*.

379. Cf. Hom. II. iii. 33 sqq. *Aspris for asperis, so periculum, vinculum*, etc.

380. *Nitens humi*—"in walking;" *pressit*—"has trodden upon." On *humi*, see i. 193. *Refugit*—the perf., signifying "*habit*," or "*went*."

381. *Iras*, i.e., *iratum caput*. *Abibat*—"endeavoured to escape."

385. *Aspirat*—"favours." It is primarily used of the favouring breeze that speeds a ship, then of the breath of divine in-

stigation, and, lastly, of help or assistance generally.

386. Wunderlich would understand *animis* to mean the minds of the companions of Coræbus, but for this interpretation there seems to be no grounds whatever. It must mean, "exulting in his success, and, therefore, elated in mind, and emboldened." Observe the *zeugma*.

388. *Dextra* — "propitious" — an adj. qualifying *fortuna*.

389. *Insignia* — the armour, more especially the shields and helmets, which bore the devices.

390. *Quis requirat in hoste*, (in the case of an enemy) *dolus*, an *virtus* (*sit*, i.e., *adhibeatur*). "All is fair in war."

393. *Clipei insigne decorum* — either "the shield" simply, or "the shield, adorned with some emblazonment."



Induitur — "equips himself in" — Greek middle voice. See i. 228. So the vulgar Scotticism, "*He is well put-on*," for "He dresses himself well."

396. *Haud nostro*, i.e., averse, unpropitious. *Haud* is prefixed to subst. when the notion of the attributive noun is to be taken away, and the contrary idea to be enforced. Hand. Tursell. iii. p. 25.

398. *Orco* for *in Orcum*, as before, dat. for accus. of motion.

401. *Conduntur* — Wakefield ad *Lucr.*, v. 954, interprets, "*se cumulatum injiciunt*." Note the force of the middle voice.

402. Translate — "Alas! by no means (*nihil*); is it right for any man to be confident (i.e., over-confident in self) when the

gods are adverse." The line is a proper introduction to what follows, and not a concluding reflection on events detailed in the preceding paragraph.

403. *Trahebatur* — "was dragged along as a captive." The phrase and connection seem to imply nothing more.

408. *Injecit se medium* — observe the *predicative* force in *medium*. "He plunged into the thickest" (of the fight), i.e., he so flung himself forward, as to be in the thickest, etc.

411. *Obruimur* — last syllable lengthened by *caesura*.

412. *Errore* — "on account of a mistake arising from our wearing Grecian crests." A very good example of the primary meaning of the gen. (*jubarum*) expressing the origin or source whence.

413. *Gemitu*, etc. "Then the Greeks, spurred on by vexation and wrath, on account of the rescue of the maiden." *Irâ ereptae virginis* — on the syntax compare *lacrimae rerum*, *Æn.* i. 462. Ajax, i.e., Oileus, who by reason of his love for Cassandra, was *acerrimus*.

416. Anthon translates as follows: — "As at times, a hurricane having burst forth, opposing blasts strive fiercely together, both Zephyrus, and Notus, and Eurus exulting in his eastern steeds." Cf. *Hom.* II. ix. 4 sqq.

418. *Tridenti saevit*. "The foam-covered (*spuma maris adpersus*) Nereus rages wildly with his trident." The trident is sometimes assigned to Nereus, who is not to be confounded with Neptune. The three prongs of the trident symbolised the triple dominion of Neptune over lakes, rivers, and seas. *Spumeus* is perhaps rather "the foam-raising."

422. *Mentuta* — taken by Servius as equal to a pres. part., "weapons falsely representing their bearers to be Greeks;" but Forb. prefers to receive it in its common passive sense, equivalent to *simulata*, *falsa*, i.e., "counterfeit."

423. *Ora sono discordia* — "The foremost recognise our shields and counterfeit weapons, and by our voice note our external appearance, which agreed not thereto."

424. *Illicet* — from *ire licet*, or more probably contracted for *i licet*.

426. *Unus*, when joined with the superl., indicates the *highest possible degree*; it is equal here to *prae ceteris*.

431. Observe the skill of the poet in the turn which he gives to the narrative, and in the deep emotion with which Æneas accounts for his own safety.

433. *Vices*, "vicissitudes," "dangers," "and if it had been fated for me to fall, that I merited it (at the hands of the Greeks) by my acts of bravery."

436. *Vulnere Ulixi* — a wound inflicted

by Ulysses. Observe the peculiar form of the gen. in *i*, on which see l. 30; il. 275.

437. *Protinus* is said to refer to time, *protenis* to space, but the distinction is not fully borne out by examples.

440. *Sic* is to be joined with *indomitum*—"so ruthlessly do we see," etc., or "so furious a battle." In the line above, *bella* is used for *proelia*, as often in the poets.

441. The *testudo* here mentioned was one made of shields, and not the warlike machine of later times. Consult Ramsay's *Antiquities*.



442. The present tense is used, the better to bring us *in medias res*, and thus to impart life, spirit, and quickness to the narrative. How much more lively, and how much more indicative of magic speed is *haerent* than the prosaic *admoventur*.

Parietibus is to be pronounced *pāryētibus* by synizesis.

443. "With their left hands they present their bucklers to the weapons, to defend themselves; with their right they endeavour to grasp the battlements of the roof."

446. *His*—"with such weapons as these." *Ultima*, τὰ ἔσχατα. *Convellunt*—"pull at," i.e., "try to pull down."

448. Observe the difference between *decus*, *decōris*, and *decor*, *decōris*.

451. *Instaurare animum*, for *reficere*, *recreate*, is very seldom found, if ever, elsewhere. "Our fiery spirit was re-kindled."

453. Observe the variation of expression in this sentence, and the ornament bestowed on a matter of so humble a kind—*LIMEN*, *fores*, *usus* and *postes*, being all employed to the same object. *A tergo* is not confined to *postes relictis*, but applies to the whole sentence, as Dr Henry rightly remarks, *Class. Mus.* vol. vii. Translate, *freely*, thus: "In the rear (of the building) there was an entrance, and a secret door, and a passage which afforded communication between the different parts of Priam's palace, [perivius, i.e., *ita patebat ut familia regia per plures domus, sive palatii partes dispersa, ex una*

in alteram facile transire posset, vitato antico limine,] and [there was] an unguarded postern."

456. *Incomitata*. Greek and Trojan matrons were not in the habit of going forth alone. See *Hom. Il.* iii. 143. *Sæpius solent*—such pleonasm is frequent among ourselves.

457. *Ad soceros*, "to her parents-in-law," i.e., *ad socerum et socrum*, viz., Priam and Hecuba; so below, 579, *patres*=*patrem et matrem*.

Trahebat—this verb suits well the half-walking, half-running, tiptoe gait of a child led by the hand.

458. *Evado*, "I mount," i.e., *adscendendo supero*. *Fastigium* means the extreme point of a thing; here, therefore, there is a superfluity of epithet, similar to *Ovid. Met.* ii. 1, *Regia solis erat sublimibus alta columnis*.

459. *Irrita*, "useless," not that they failed to inflict wounds, but that they were unavailing to prevent the destruction of Troy.

460. "A turret standing on the precipitous ledge of the building, and raised high in air, with very lofty pinnacles (or, raised high in air from the topmost roof), from which (tower) all Troy, and the ships of the Greeks, and the Achaean camp were wont to be seen, having attacked on every side with iron weapons, where the highest storeys rendered the joinings less firm, we tore from its lofty position and hurled forward (on the foe)." *Turrim* is governed by *aggressi convellimus*, but it suits the translation best to take the acc. first.

462. Note the *mesozugma* in *solitae* agreeing with *naves*, the *middle subst.* of the three to which it belongs. For an example of *protozugma*, in which the adj. agrees with the first only, see *Æn.* i. 623, 4. *Casus mihi cognitus * * * nomenque tuum regesque pelasgi*. A case of *hypozeugma* may be found in *Ecl.* i. 58, 59.

466. *Trahit*. Although the two preceding verbs *convellimus* and *impulimus* are past tenses (Aorist), yet *trahit* is present, because its action immediately follows, and the time is *present* in reference to that expressed by them. Cf. 481-4.

Dare ruinam means, to "fall with a crash," but *trahere ruinam* suggests farther a considerable time occupied in the fall, and a greater extent of space covered by the fragments.

470. *Exsultat* expresses the quick motion of Pyrrhus bounding, now here, now there, now forwards, now backwards, his brazen weapons emitting a gleaming light.

471. Cf. *Hom. Il.* xxii. 93. Heyne pronounced the words *in lucem* to be either corrupt, or at best very tame and unmeaning, from the apparent redundancy in the

in lucem and *ad solem*. Wagner and others admit the redundancy, but excuse it on the ground that the whole point of the comparison lies in the gleaming brilliancy of Pyrrhus being represented by the shining splendour of the serpent with renovated skin, and that therefore the idea of light and brightness may with propriety be repeated. Forbiger, however, denies that there is any redundancy. He asserts that *in lucem* and *ad solem* are by no means identical, the former being opposed to *sub terra*, and meaning simply "to the daylight," "to life;" the latter to *frigida bruma*, implying the warming and revivifying heat of the sun's rays. The order, which is somewhat intricate, is as follows:—*Qualis ubi coluber pastus mala gramina, quem (colubrum) frigida bruma tegebat tumidum sub terrâ, nunc, novus exuvitis positus, nitidusque juvenatâ, convolvit in lucem lubrica terga sublato pectore arduus ad solem, et micat linguis trisulcis (in) ore*.

The tongue is called *trisulca*, though only divided into *two* parts, because its quick motion gives the appearance of three.

472. *Bruma*, i.e., *brevima*, *brevissima*, the shortest day.

473. The serpent is said to be most venomous and noxious after having recently cast his slough.

476. Virgil writes the gen. *Achillis* or *Achilli* according to the words in juxtaposition—if the letter *s* frequently occurs in the connexion, *Achillis* will be avoided—thus *Achilli* will be used with adjs. of the 3d decl., e.g., *immitis Achilli*. See. i. 30; ii. 275.

477. *Scyria pubes*—the youth of Scyros. This island, one of the Cyclades, is at present called *Skyro*.

479. *Bipenni*—"two-winged axe," as in the woodcut. See Ramsay's *Antiquities*.



483. *Apparet*. For the difference in tense between this verb and the preceding *ca-
vabit* and *dedit*, see above, note 466.

On the Roman house, see Ramsay, or Smith's *Diet. of Antiq.* The order of pro-

gress is here distinctly marked:—(1st) from the street into the *vestibule*; (2d) into the *atrium*, through the *janua*; and (3d) into the house proper from the *atrium*.

485. *Armatus videtur*—"They (the Greeks) see armed men posted," etc. See 449, 50.

487. *Gemitus, clamor*, and such words are said *misceri* when they proceed promiscuously from many, or different persons—hence, the place where the *clamor*, or *gemitus* arises is also said *misceri*. Cf. above, 298, *miscetur moenit luctu*; and Æn. i. 124, *misceri murmure pontum*.

Cavae—"vaulted"—the epithet refers particularly to the hollow reverberation of sound in the chambers.

488. *Utlulare* is an instance of *onomatopoeia* (i. 53)—the term is applied to the wailing of women especially, but the house is said *utlulare*, inasmuch as it echoes the *utlulatus*.

492. *Sufferre*—"to bear up against," "withstand," the attack of Pyrrhus. The acc. after *sufferre* is here omitted, as it frequently is when it may be easily supplied from the context. Cf. Æn. i. 12, 60.

Ariete (to be pronounced as three syllables, *aryete*)—Virgil often attributes the customs of his own times to those of former days, but see i. 469, note. The *aries* was not invented in the Trojan times, and the word here means the frequent and violent blows, as it were, of a battering-ram.



498. *Fertur cumulo*—"is borne with its heap, or mass of waters." Cf. Æn. i. 105. *Insequitur cumulo praeruptus aquae mons*.

499. *Furentem*—Heyne prefers *fremetem*, on account of *furens* occurring in the preceding line, but Jahn and Forb. prefer the common reading, "*ob hanc ipsam comparationem FURENTIS Pyrrhi cum FURENTI amne*."

501. *Nurus* is used here in a somewhat wide sense, to include not only daughters-in-law, but also married daughters. Priam is said to have had fifty sons and fifty daughters.

Virgil has in this passage imitated Ennius:—

O Pater! O Patria! O Priami domus
Vidi ego te, adstante ope barbarica,
Tectis coelatis, laqueatis,
Auro, ebore, instructum regifice.
Haec omnia vidi inflammari, etc.

ANDROMACHE.

503. *Illi*—this pronoun is used to denote what is well known, splendid, or remarkable. Translate—"Those fifty famous chambers."

It has been objected to *barbarico*, that, as it is a word applied by the Romans to mean *Phrygian*, it is in very bad taste to introduce a Trojan thus characterising his own country. But why is this necessary? May not Æneas use *barbarico* of the enemies of Troy in eastern Asia, with as much propriety as a Roman employed it in reference to a Phrygian?

506. *Forsitan requiras*. Almost all the best writers use *forsitan* with the subjunctive, to express a suspicion concerning a thing which is actually the fact. See Madvig, § 350, obs. 3.

509. The order is—*Senior nequidquam circumdat humeris trementibus ævo arma diu desueta*.

510. *Cingitur*—(middle voice)—"begirds himself with"—it governs *ferrum* in the accus. On the principle of Greek construction frequently referred to before, see above, 393, *induitur insigne*, and i. 223.

511. *Moriturus* means "destined to die"—*moriens*, "in the act of expiring."

513. *Ara*—the altar of Jupiter Hercaeus.

515. *Nequidquam*—"without success:" referring to the RESULT. *Frustra*—"to no purpose:" referring to the INTENTION. See above, 101.

516. *Praecipites*, i.e., *se praecipitantes*, "hastily taking shelter." *Condensae*—"crowding together," or, as an idea of fear is implied, "cowering together."

519. *Mens*, "infatuation"—it = μένος, or θυμός, and signifies any more violent excitement of mind, which urges a man to action.

521. *Defensoribus istis*—as *iste* has reference always to the second person, this phrase has usually been translated, "such defenders as you." But Forb., following Dr Henry, prefers to consider the *istis* as referring to the weapons just enumerated, and interprets: The time does not demand such help nor such modes of defence, (such defenders) as those weapons of yours; come rather to the altar, and have recourse to prayer. For instances of *defensor* applied to inanimate things, see Caes. Bell. Gall. iv. 17, where *sublicae* are called *defensores*. So also is the bow of Hercules in Claud. in Ruf. l. 80.

522. *Non*, scil. *posset nos armis defendere*.

523. *Tandem*, "I pray you."

526. *De caede Pyrrhi*. "From a wound given by Pyrrhus," i.e., having escaped being killed outright.

529. *Infesto vulnere*, "with deadly aim," or "weapon." *Luatrat*, "traverses" in search of a place of refuge.

530. The repetition of *jam* adds much to the vividness of the description—"and now, even now, he holds him in his grasp, and is in the act of transfixing him with his spear." Anthon. *Premere* is not equal to *transfigere*, but rather to *urgere*, "to press upon," which latter term is frequently applied to the huntsman in keen pursuit of the wild beast.

533. "Although he is now held in the very midst of death," i.e., although death assails him on one side in his son, and on the other in his own impending fate.

534. *Iraeque*—*voci* and *irae* are so closely combined (the former giving expression to the latter) that the poet uses the simple copula *que* after the preceding negative *nec*, when in prose a second *nec* would follow.

535. *At*—In prayers for good to accrue to any one, or for evil to befall him, *at* is used to express violent excitement of mind.

536. *Pictas*—"commiseration," "sympathy," "kindly feeling."

537. *Persolvant*, etc.—"May the gods return to thee in full measure a worthy retribution, and pay thee the rewards thou dost so richly merit."

538. *Fecisti me cernere*, instead of *ut cernerem*, by a Greek construction. Such a syntax is frequently employed when a result (as here), and not an intention, is spoken of.

541. *Talis in hoste fuit*. The peculiarity of this construction is well pointed out by Kritz Sall. Cat. 9, 2, and approved by Forbiger. Kritz asserts that this twofold construction of the acc. and abl. can find place only when the verb signifying some affection of the mind can be conceived of in two ways, either (1), so that by means of the prep. *in* with the acc., it is closely attached to some object; or (2), that being used in a general sense, and absolutely, it is more accurately defined by the abl. with the prep. *in*, this abl. indicating that thing in which is exercised the absolute action, or that which causes or gives rise to the action, and expressing that in which the affection of the mind is manifested. Thus, *talis in hostem fuit*, which forms one whole, bound together in close coherence, and which makes the SUBJECT of the sentence particularly emphatic, differs in conception from *talis in hoste fuit*. In the latter, *talis fuit* is used absolutely, *in hoste* being added as an after-thought for nearer definition = *quod attinet ad hostem*. Achilles was not of such a character, in the case of his enemy, Priam,—I mean. In the case of an enemy, an opportunity was offered of displaying himself such as he was in his general character. In this case more particular stress is laid on the OBJECT.

542. *Erubuit*—an instance of an intrans.

verb governing an acc. This construction is frequently found in both Latin and Greek. Cf. *Æn.* i. 67, and 524; consult Zumpt, *Lat. Gr.*, § 383, and Madvig, § 223; see also Gossrau on *Æn.* ii. 31 and 542.

544. *Sine ictu*—"without inflicting a wound."

546. *Et couples repulsum (est) to pependit.* The omission of *est* led Heyne, Wagner, and Wakefield to prefer *e* or *ex summo*. But from a comparison of *Geo.* i. 234 and other places, Forb. shows that the subst. verb is frequently omitted, even in sentences introduced by a relative, when that relative is equal to a demonstrative [and a conjunction, as *quod* here = *et hoc*.] Translate, "which was at once checked by the dull sounding brass, and hung down harmlessly from the extremity of the boss of the shield." Commentators are divided in opinion as to the meaning of this passage. Heyne, Ruons, and others consider that Priam's spear point was entangled in the leather covering of his adversary's shield; while Symmons, Anthon, and others, referring to line 470, where Pyrrhus is described as *telis et luce coruscus ohendit*, deny that such a covering could have existed. Protinus, too, seems to imply that no external envelope retarded, in the slightest degree, the weapon of the aged king. The simple explanation seems to be that the spear, so soon as its progress was checked, fell with the wooden end depending to the ground—the point having impinged upon, and perhaps slightly indented, the brazen buckler so as to detain it at least a moment (*if not longer*) on the balance.

547. *Referes—ibus.* Thiel remarks that this *future*, used for the *imperative*, commonly denotes a certain degree of familiarity and confidence, but is here employed to express irony and derision, *ergo* increasing its force. *Referes*, however, is used *strictly* as a *future*, expressing *certainty of fulfilment*.

548. *Tristia*—"sad," "shocking," ironically.

549. *Memento*—"don't forget." *Narrare Neop. degen.* There is no necessity for supplying *esse* with *degenerem*; the adj. agrees with *Neopt.*, which is an *accusativus de quo.*, as grammarians say. There is an inversion in the syntax, the adj. *degenerem*, though dependent on *Neopt.*, being in reality the more important word for the meaning of the sentence. The whole is said in keen irony, and may be thus translated: "Don't forget" (*memento*) to give to him a "full, true, and particular account" (*narrare*) of my "shocking deeds, and of the degeneracy of Neoptolemus"—this last expression refers to Priam's words, recorded in line 540.

550. *Trementem*, scil. *aetate*, non *formidina*. See 509.

551. *Lapsantem*—Virgil is the first writer to use this word. Forb.

552. It was customary, particularly with kings, to wear the hair long. Priam had not assumed a helmet along with the other pieces of armour.

553. *Extulit*, "raised in air his flashing sword, and buried it in his (Priam's) side to the hilt." *Tenus* and *versus* always follow the governed case.

554. This and the following lines, though containing plain and evident reflections on the death of Priam, are finely introduced, and are eminently calculated to excite commiseration for his unhappy fate. *Finis* is sometimes *masc.* and sometimes *fem.* in Virgil. See i. 241; iii. 145.

556. *Populis* and *terris* are ablatives governed by *superbum*, and not by *regnatorem*. The ruler of Asia, exalted in dignity by (*exercising sway over*) so many nations and kingdoms. Forbiger had formerly adopted the view of Heyne and Wunderlich, that the words mentioned were in the dative, dependent on *regnatorem*, but he retracts this opinion, rightly as we think, in the 3d edition. With the whole passage compare Ovid *Met.* xii. 615, 16.

Jam cinis est, et de tam magno restat Achille Nescio quid, parvam quod non bene compleat urnam.

558. *Sine nomine*—either in the sense of "without value or consideration," or "unable to be named" from the want of the head to distinguish it. The fate of Pompey the Great is supposed by some to be alluded to here; a view which is countenanced by the use of the words *ingens* (referring to his services and political greatness), and *litore*, which is more particularly appropriate, as applied to the death-spot of the Roman. Some have substituted *limine* for *litore*.

559. *At* marks a change in the subject, and implies that no anxiety on account of his father and relatives had before this time disturbed his mind, BUT NOW, etc. Forbiger remarks on the skilful use made by the poet of the incident of Priam's death, to bring back the narrative to its main object—viz., the departure of Æneas from his native country.

560. *Subiit*—"came up before," scil. *mentem*.

561. *Aequaevum*, i.e., with Anchises. Creusa was daughter of Priam and Hecuba, and wife of Æneas.

563. *Casus Iuli*—"the danger of Iulus"—the mischances which might befall him.

564. *Respicio*—he had been so arrested by the fate of Priam that he neglected to observe what was going on in his own immediate locality, on the roof of the palace. He now looks around and finds himself

alone. He is on the roof looking down into the *impluvium* of Priam's palace.

Copia is used in the *sing.* in reference to soldiers, when regard is had not to any organised and disciplined body, but merely to a *numerous* and *tumultuous* host. See Kritz, Sall. Cat. lvi. 1.

566. It is to be borne in mind that Æneas and his companions were fighting from the tower of the palace. *Aegra*—because exhausted by fighting, or because they were perishing by a most shocking death—the scorching of the flames.

567. This, and the following twenty-one lines, are not found in the best codices, and are passed over, without illustration, in the commentaries of Servius, Donatus, and Pomponius. Tuca and Varius, who undertook the revision of the poem after Virgil's death, are said to have cancelled them, either because they deemed it disgraceful to the hero of an Epic to lay violent hands on a female, or because the verses appeared to contradict Æn. vi. 510 sqq. They are, however, of the same character as the *four* with which, in some copies, the *Æneid* begins, and are found in those MSS. which exhibit the *four* referred to. Moreover, their diction and finish mark them out as Virgilian, and, besides, the context would, without them, be incomplete. For, if Virgil did not write these verses, line 589 should exhibit *hic* or *tum* instead of *cum*, unless, indeed, we adopt the suggestion of Jahn, that lines 565 and 566 may be parenthetic, and that the connection will thus go on from *lustrum* (564) to *cum* (589). But, farther, if the suspected passage be omitted, the sudden arrival of Venus, to urge Æneas to do what he was about to carry into effect of his own accord, will appear more un-called-for, and her references, in *indomitæ iræ* (594), to the state of her son's mind as detailed in 575, and in *Tyndaridis facies* (601), to 567 sqq., will be wholly useless and inexplicable. In answer to the two main objections noted above, it may be urged—(1st.) That Æneas was fairly excusable for entertaining the thought of slaying Helen, seeing that he looked upon her as not only the cause of the whole war, but also as the betrayer of her recent friends; and when, at the moment he had been keenly reminded of the probable fate of his father, wife, and child, through her sinful weakness. The poet, it seems, had anticipated this objection in 583 sqq., and answered it in 585 sqq.—(2d.) In palliation of the apparent inconsistency with vi. 510 sqq., we need only be reminded that Virgil took his materials from various sources, and that he did little more than draft a full outline of the poem to be polished and completed by revision, but that he did not live to carry out his intentions. Heyne, Wag-

ner, Thiel, Gossrau, and Forb. retain and defend the whole passage.

567. *Janque adeo*—*adeo*, joined to the adverbs of time *nunc* and *jam*, has a restrictive force.

Super—*eram* from *superesse* by *metesis*. This disjoining of the verb is found even in prose writers.

568. *Servantem*, i.e., "lurking in," "keeping herself close in."

569. *Tyndarida*, i.e., Helen, the daughter of Jupiter, or, according to another story, of Tyndareus by her mother Leda. On the formation of feminine patronymics, consult Zumpt, Madvig, or Schmitz, Lat. Gr.

573. *Eryins*—on the mode of writing this word, cf. Blomf., Æsch., Prom., Vinct. 525, and glossary; Hermann Praef. ad Soph. Antig., ed. iii., p. xix. sqq., and also Ellendt Lex. Soph.

574. *Invisa*—"unobserved," or "hated one as she was," as below, 601. But see 568, 9, above.

575. *Exarsere ignes animo*, for *animus iræ exarsit*.

576. *Sceleratas poenas*—either, "punishment on a wicked wretch"—(Heyne and Wagner)—or "a punishment for her crime," (Wund., Thiel, and Forb.)—or "a punishment by which another crime would be committed." Gossrau.

577. *Scilicet* is expressive of strong irony. "A pretty story, forsooth, that she," etc. See Kritz, Sall. Jug. 41, 3.

Patrias Mycenæ—Sparta was, properly speaking, her native place, but *Mycenæ* is put for the whole country, as Agamemnon, its king, was the generalissimo of the Grecian army.

578. *Adspiciet*. In Greek and Latin the fut. is employed to ask in a tone of indignation what one does not wish to take place, or what he thinks will not occur. *Ibit*—"go in procession!"

579. *Conjugium*, i.e., *conjugem*, the abstract for the concrete noun, as often. So *servitium* for *servi*. See Kritz, Sall. Cat. 14, 1.

Patres—*parentes*—see above, *soceros*, 457. Wagner condemns this line as spurious for these reasons:—1st, Because Helen is said to be about to *revisit* her husband at Sparta, though *he* is even now at Troy, and will necessarily be restored to her before their departure. 2d, Because her parents are said, by Homer, to be already dead. 3d, Because it is ridiculous to mix a *TURBA ILLIADUM* with the mutual salutation of friends long separated. Forbiger adds a fourth, founded on the omission of *que* after *patres*. In reply to these objections, it may be stated, 1st, that *conjugium* means not only her husband, but also all the pleasures of married life, and the duties of the marriage relationship, as *domum* means the enjoy-

ments of domestic happiness. 2d, That though Homer represents Leda as dead previous to this date, yet Euripides (Orest. 249) makes Tyndareus survive the murder of Clytemnestra. The expression is a *general one*, and does not mean *Patres and natos* [she had only one child, Hermione, before leaving Greece], to be taken in their *literal* sense. Such modes of speaking are common with ourselves. Besides, even were her parents dead, she might well be said to return to them when she revisited the place of their tombs. 3d, That the salutation of friends would naturally be more hearty when they saw the female captives, since it would be to them a sure proof that that city had been completely humbled which had dared to violate the rights of hospitality, to trample on the sacred law of marriage, and debase the character of a woman, and that, too, a relative. 4th, That the line consists of two members, *conjugium* and *domum* forming one of these, and having a kindred signification—*patres* and *natos* composing the other, and being also kindred in meaning; and that, therefore, since the *que* after *conjugium* is not at all necessary to the syntax, the poet is by no means chargeable with inconsistency in omitting it after *patres*. Gossrau adds a fifth objection, viz.,—That Helen could not be supposed to exult for joy on her return in seeing her father, husband, and children, since, had she really loved them, she would not have left them. But to this, again, it may be replied, that Helen was under the orders of an *irresistible destiny*, which, being now fulfilled, she may reasonably be supposed to feel a longing desire for her former country and friends, and to be anxious, by future affection, to atone for her past follies.

581. In expressing indignation at the prospect of an event yet future, the Latins use the future tense, and they farther employ the *Futurum exactum*, as here (*arserit*, etc.) in such a way that it (the fut. exact.) indicates the *cause* of the indignation notified by the simple future.

584. *Femineæ*—adjectives in *eus* very frequently (as here) assume the place of an *objective gen.* (see i. 462) of the kindred subst.: so *hostilis metus* for *metus hostium*.

585. *Nefas* for *nefaria*, as *scelus* for *scelera*, etc., applied to Helen, and meaning “the abomination,” “the unholy one.” *Merentis*, the gen., “from her deserving it;” or, according to Heins and Wagn., *merentis*=*merentes*, and is used passively (*meritas*), being similar to *sceleratas poenas*, 576. There is, however, no example of *merens* similarly used, and the gen. after *sumere* seems a less violent construction than that favoured by Wagn.

586. *Laudabor extinxisse*, shortly for *laudabor propterea quod extinxerim*, “I shall

be commended for having blotted a guilty wretch from the face of earth, and for having inflicted punishment on one deserving it.”

587. On account of the harshness of the construction, *explese ultricis flammæ*, Heyne and Burmann would read *ultrici flammâ*. But Wagn. and Forb. defend the common reading: they consider the gen. *ult. flam.* as depending not on *explese* alone, or on *animum* alone, but on the combined notion of the two, which, they say, suggests the adj. *cupidum* to govern the gen. This, however, does not appear necessary—*satiare, implere* (*implentur veteris Buechi*, Æn. i. 215), and verbs of a similar kind are followed by the case here used on the principle of the “antecedent notion” (see Jelf Gk. Gram.), which the gen. contains; and the expression finds a parallel in our vulgar phrase, “to give one his fill of.” *Ultricis flammæ*=*ulionis flamma*, meaning *vehement desire* for it; and it will afford me pleasure (hereafter) that I had taken my fill of burning vengeance, and had brought solace to the ashes of my friends.

Satiâsse cineres—the dead were supposed to know of, and rejoice in, the punishment of their former adversaries on earth.

588. *Jactabam*—“I was ejaculating.” See note on Æn. i. 102.

589. *Cum*. See note to 567. The order is:—*Cum alma parens, non ante tam clara oculis* (scil. *meis*), *obtulit se videndam mihi, et refulsit per noctem in purâ luce confessa deam* (betraying the goddess, i.e., revealing herself to be a goddess), *atque (talis) qualis et (tanta) quanta solet videri coelicolis*. This passage is closely imitated from Hom. II. i. 153 sqq.

Non ante must refer to some interviews previous to the time of this history, for no others are mentioned by Virgil before the present case. Servius is forgetful, when he alleges that the meeting of Venus and Æneas near Carthage is the one referred to, for that event was manifestly posterior to the one here recorded.

590. *Per noctem*. These words do not contradict line 569 (*Dant clara incendia lucem*), as Peerkamp asserts, for it is by no means necessary to imagine that the flames illumined every spot far and wide around. Nor can fault be found with line 621, on similar ground.

In purâ luce—“in undimmed light,” i.e., *non nube obducta*, as Minerva in 616.

593. *Insuper*—“besides,” “in addition to” catching by the hand. *Praeterea* intimates something that completes what has gone before: *insuper*, something in addition to what has gone before: *ultra*, something that exceeds what has gone before so strikingly as to cast it into the back-ground. *Döderl.* See above, 145.

595. *Cura nostri*, i.e., affection towards me, to be shown in defending and saving Anchises.

596. *Non* is here used for *nonne*, but it is more emphatic and forcible. The future is used in negative questions, which at the same time serve as exhortations.

Adspicere is used by the poets as equal to *circumspicere*, *invisere*, *anquirere*.

597. *Superet*=*superstes sit*. *Ne* should be joined to *superet* rather than to *conjur.*

598. *Quos*=*circum*; for a similar separation of *prep.* and *case*, see above, 278.

599. *Resistat*—*tulerint*—*hauserit*. The variety of tense is worthy of notice. The words are not put for *restitisset*, *tulissent*, and *hausisset*, but are designedly used to express that the care of Venus is *still* exercised, even while they are speaking, and that there is still danger, as there *has* been for some time past, of the *sword drinking their blood*. Our English idiom, requiring past tenses in hypotheses, has led some commentators astray.

601. *Tibi* must depend on *everit*, as the *Dativus incommodi*, and not on *invisa*, as thus *invisa* will be more forcible, and the hatred will be made to appear *more general*. "It is not the hated person of the Laconian Tyndaris (Helen), nor is it the much-blamed Paris; (*but*) it is the unrelenting decrees of the gods, of the gods I say, that have overthrown for you this kingdom, and that is now levelling Troy from its highest pinnacle."

602. Cf. Hom. II. iii. 164. *Culpatus*, "the blamed Paris" = *scelestus*, as *culpa* sometimes = *scelus*. The repetition of *divum* (*anaphora*) gives a tone of peculiar solemnity to the intimation. Some books would spoil the beauty of the passage by substituting *verum* for the first *divum*, in which the secret agents in the accomplishment of the great event are presented to the view of Æneas.

604. The following passage is particularly beautiful. It is based partly on Hom. II. v. 127, xii. 13 sqq., 27 sqq., and partly on the descriptions of other poets. To draw away Æneas from the danger of the fight, to lead him to save his own family, and at the same time to preserve Helen, who had ever been her favourite, Venus opens the eyes of her son to behold the heavenly messengers, and convinces him thereby of the utter inutility of resistance. By this device of divine interposition, the poet saves the character of his hero.

606. *Caligat*. This verb, which usually means *visus caligine laborare*, *caecutire*, (*to be blind*, used of a person), is here equal to *caliginosum esse* (*to be full of darkness*). Some take it as transitive, "blinds you." Heyne objects to this and the next line, as being *parum commode interposita*. But Wagner

defends them, on the ground that they supply the reason why Venus took away the cloud from her son's eyes, viz., that seeing the real state of matters, he might at once listen to her advice, and act upon it.

609. *Undantem*. This word is often applied to ascending *flame* and *smoke*, from the resemblance which they present to the successive surges of the sea.

610. *Tridenti*. Some books read *tridente*, on the principle that the abl. of subst. in *ns* is made in *e*, but that of adjs. in *i*. But the authority of the best MSS. is in favour of *i*.

Neptunus. Cf. Hom. II. xii. 27 sqq. The enmity of Neptune to the Trojans is said to have been caused by the refusal of Laomedon to pay to him and Apollo the stipulated sum for their labours in rearing the walls of Troy. An attempt has been made to explain this story, by saying that since the temples in ancient times were so many *banks* for the deposit and safe keeping of treasures, Laomedon (i.e., the ruler of the people) had borrowed from the temples of Apollo and Neptune the amount of gold necessary for the expenses of his fortifications, but had failed to repay the debt, and hence his calamities. See Mitford, *Hist. of Greece*, vol. i., p. 104.

611. *Totamque*—*que* is equal to "*nay*," "aye moreover."

612. The Scaean gates looked to the Grecian encampment and the sea—hence they were much exposed, and are most frequently mentioned. Troy had *five* other gates. *Saevissima*, "most savage of all" (the gods).

613. Join *furens* with *vocat*, and thus the second particip. *accincta*, without a copula, will not be objectionable. "With her sword girt on, summons in frantic haste her allied band from the ships."

616. *Nimbo*. This must have been a dark cloud, since the goddess was unpropitious; but it became red and glaring by means of the light from the flames of burning Troy playing upon it. Consult the *Classical Diet.* on Minerva and the Gorgons.

617. *Ipse Pater*, i.e., *Jupiter*. *Vires secundas*, i.e., assistance which shall produce a favourable issue. *Sufficit* is here transitive, "supplies plentifully."

619. *Eripe fugam*. Since, from the entire ruin of the city, you can rescue nothing else, seize upon flight at least, i.e., the power of escaping. Jahn.

621. See note on 590.

625. *Ilium*—*Troja*. The repetition of the most prominent noun has a peculiar force and pathos.

627. *Accisam*. This word means the *first attempts to fell*. The order is, *ac veluti cum agricolæ certatim instant eruere antiquum*

orrum in summis montibus, accisam ferro crebrisque bipennibus, illa usque minatur, etc. Observe the *epexegesis* in *ferro* and *bipennibus*. Much of the beauty of the comparison lies in *orrum*, the stately wild mountain ash, which on the highest point of the lofty peak has for years "braved the breeze." There is no *apodosis* in this sentence, but it is easily supplied by the mind; indeed, it may be said to be implied in lines 624, 5. As the ash, so at length old Troy gave way.

629. *Comam*—acc. after a pass. particip., frequently noticed before; see i. 228. The comparison of the foliage of a tree to the hair of the head is a favourite one with the poets. Thus Milton—

The winds

Blow moist and keen, scattering the
graceful locks

Of these far-spreading trees.

631. *Traxit ruinam*. See note on 465, above. To one who has heard the last groaning sound of the falling tree, sent forth, as it were, from his whole trunk, and with all his expiring energy, the word *congemuit* will appear remarkably appropriate.

632. *Descendo*, scil. *de arce*. Those who consider 567 sqq. spurious, supply *de turri*.

Deo—Some would read *dea* as *Venus* is spoken of, but such a change is unnecessary, since *deus*, like *θεός*, means a *divinity*, either male or female. See Æn. vii. 498, where *deus* is used of a female.

633, 4. Heyne finds fault with the repetition of *flammam, flammæ*; but Wagner points out that *tela* and *flammæ* in the second line, respond to *hostes* and *flammam* in the first; that the repetition is therefore necessary, and that all *κακόφωνον* may be obviated by putting a little stronger emphasis on *dant locum*, and *recedunt*, passing over *tela* and *flammæ*.

636. *Petebam*, i.e., *adibam*, approached to carry off.

638. *Integer aevi sanguis*, i.e., *integri aevi sanguis*. Transl.: "Who have the blood of vigorous life, and whose energies are firmly grounded on their own natural strength."

640. *Agitare fugam* means, *first*, to debate as to flight; and *secondly*, to take to flight.

641. *Ducere*=*producere*. *Me* is placed first in the line, and thus receives additional emphasis—"as for me." We very often find the personal pronouns, when expressed, placed near the beginning of the line for greater emphasis.

642. Observe *una* in the plural; consult Zumpt, or Madvig § 71. Anchises refers to the capture of Troy by Hercules, on account of the perfidy of Laomedon in not paying the hero the reward stipulated for the rescue of Hesione. See Class. Dict.

643. *Superavimus*, i.e., *superfuimus*—"we have lived to see, and moreover have out-lived."

644. "Thus, O thus laid out"—either, just as I am, without farther trouble, or without waiting for death—repeat the farewell formula (*vale*, three times), and thus I shall anticipate death in the preparations for my burial. Some suppose that he threw himself on the ground in the attitude of a corpse, to show his complete resignation. Consult Smith's, Ramsay's, or Adam's Antiquities on the funeral ceremonies.

645. *Manu*. Wagner, alleging (see Qu. Virg. xviii. 2, 1) that *ipse manu* is in Virgilian diction equal to *mea manu*, understands the speech of Anchises to hint at *suicide*—moreover, he would insert *aut* after *inveniam*. But in no MS. is there the slightest trace of such an *aut* having ever stood in the line, and even if it were supposed to be placed after *inveniam*, what sense would thereby be gained? For if he had resolved on suicide, why should he yet wait till the enemy should slay him? How languid would such an opposition be! To Wagner's explanation of *ipse manu*, by suicide, there are two grave objections furnished by the passage itself. 1st, The word *inveniam* would be wholly unsuited as applied to a person determined to slay himself. 2d, Æneas shows by his speech, 660 sqq., that he entertained no such idea of his father's meaning. Forbiger would, therefore, interpret: "I myself shall, by resisting the foe to the last in self-defence, ensure death at their hands, on account of my opposition." "The enemy then will treat me, old as I am, in the same way as others, and will rather consign me to an honourable death than carry me off to captivity." Moreover, he adds, they will slay me even for my spoil. Those who wish other explanations of this passage, several of which are mentioned by Forb., will do well to consult his work.

646. *Pacilis iactura sepulcri*—"the loss of a tomb is to me a matter of little moment." This opinion is very much at variance with that generally received by the ancients, who thought the soul of an unburied man was doomed to wander about for 100 years before being allowed to cross the Styx.

649. *Fulminis ventis*. The ancients believed that *wind* always accompanied lightning (an idea which might readily be imagined, since the fluid striking and rarefying the air, rendered it more difficult of breathing), and that it was even the cause of thunder and lightning both. The scientific knowledge of our own times proves that one part at least of the above opinion is well founded; but we cannot here enter into the subject farther.

Anchises was said to have been maimed for divulging his intimacy with Venus, and to this it is supposed reference is made by him.

650. *Fixus*, i.e., *loco*. *Perstabat memorans*, "persisted in repeating his determination."

651. *Effusi lacrimis*, i.e., *in lacrimas*, "dissolved in tears." *Obtestati sumus*, or some such word, is to be supplied to govern the clause introduced by *sed*.

652. *Vertere*—*evertere*. *Cuncta*, the fortune of all, for the others were determined not to abandon him.

654. Observe *haeret* applied in different senses to *incepto* and *sedibus*. (Zeugma.)

661. *Iti janua leto patet*—"a means of approach to that death which you court is open." *Iste* has always a reference to the second pers.

665. *Eripis* for *eripuisti*, but stronger, as implying "thou hast rescued me heretofore, and art even now carrying out plans which shall keep me free from harm."

667. *Cernam*—this pres. tense is unusual, but the sense requires, "to see as I do this day." *Erat* (664) refers to the counsel adopted by Venus in reference to Æneas at a time now past—the results, however, are still felt.

670. *Nunquam*—"by no means." So we sometimes use *never*.

674. *Patri*, i.e., *mihi*, Æneas.

678. *Quondam* implies a taunt to Æneas, as if he no longer cared for his wife, when he was thus ready to abandon her to her fate.

682. *Levis apex*—"a slight tapering flame." Burmann takes *apex* to mean the thin conical top of the Phrygian cap; but line 685 is opposed to this view. The phenomenon was supposed to portend regal power to the person on whose head it appeared. See Æn. vii. 71 sqq., and Livy, Bk. I., c. 39. The science of electricity accounts satisfactorily for such appearances.

683. *Tactu* depends on *innoxia*, and not on *lambere*.

684. *Lambere*—this is a favourite word to express the flickering of a blaze, which so closely imitates the playing of the tongue round an object.

Mollis (i.e., *mollis*) agreeing with *comas*, and thus the awkwardness of two epithets to *flamma* will be avoided. *Pasci*—combustible matter being the food of fire, the blaze is said to *browse* upon the hair.

685. *Trepidare*—means to run around Iulus under the influence of dread and anxiety, but there is not contained in the word any idea of running up to. *Metu* depends on *paridi*.

686. *Sanctos*—as sent from heaven.

688. *Coelo*, i.e., *ad coelum*, as often in the poets. *Telendit*, observe the *zeugma*.

690. *Adspice nos; hoc tantum*. Wagner, comparing such phrases as *pugnam pugnare*, *furorē furere*, *aequora currere* (= *cursum maritimum currere*), would remove the semicolon after *nos*, and interpret, "cast upon us but this one propitious glance," as if it were *hunc tantum adspicere nos adspice*.

But the more simple explanation is to be preferred—"Look upon us: this only do I beg—for one glance is sufficient to excite thy compassion." Gossrau omits the punctuation marks after *tantum* and *et*, and, viewing *et* as placed in a somewhat unusual position, would interpret thus: "And, if we merit so much kindness as this (*tantum hoc*), on account of our piety, then father," etc. For a full discussion of the passage, see Forb.

Ladewig favours the interpretation of Wagner, making *hoc* depend on *adspice* (as *id* in the phrase *id te hortor*). Anchises was seeking for a second augury to confirm the first. See Judges vi. 39.

692. *Fragore*. Wakefield, *Lucr.* v. 318, explains this as meaning a bursting of the heavens, and a dividing of the clouds.

Que—"when." This conjunction is often used when the writer hastens from one subject to another, or when he indicates that something is hastily executed after another, so that no time, as it were, elapses between the two events. See Wagn. *Quaest. Virg.* xxxv. 6, and cf. *Æn.* iii. 9; vi. 499; *Geo.* ii. 80.

693. *Laevum*—"on the left," which was propitious. Cf. *Geo.* iv. 7.

694. *Stella*—a kind of meteor.

696. *Ida*—a mountain near Troy, much celebrated for its pines, pitch, etc.; it still retains the ancient name. *Claram*—"distinctly," "visibly."

697. *Suleus*—the meteor left a furrow-track, in the heaven, which was conspicuous by its greater brightness after the brilliant nucleus of the fiery body had descended lower to the horizon.

703. *Vestro in numine Troja est*. Anchises, who was skilled in augury, drew from the omens that Iulus would prove a glory to his race, and would restore the kingdom of Troy in another land. Therefore he says, "Troy (i.e., the Trojans—the Trojan race and interest) is an object of your guardian care and solicitude: it is not yet entirely overthrown: it will rise from its ruins, and once more rule in power." This is the explanation adopted by Burmann, Wunderlich, Wagner, and Forbiger. Heyne's is different, but does not deserve mention.

705. *Clarior*—"more distinctly."

706. "And the burning piles roll the (intense) heat nearer." The expression is equal to *incendium serpit propius*.

707. *Ergo* age is said with a certain degree of reproach and incitement, as hasten-

ing one who has been unnecessarily causing delay.

Imponere—pass. imper., used as Greek middle verb, "pacc yourself."

708. *Subito humeris*, i.e., will take you up upon my shoulders.

709. *Quo—cunque* separated by *tnesis*.

711. *Longe servet*. They are to keep separate, lest a crowd should excite suspicion, and foil their purpose. The servants, too, were sent by different routes.

712. *Animis advertite, quae dicam*, for the more common expression, *animos advertite ad ea quae dicam*.

714. *Desertae Cereris templum*, by enallage, for *desertum templ. Cer.* Servius suggests three reasons why this epithet is applied to the temple of Ceres—1st, Because of her being deprived of her daughter; 2d, Because her priest, Polyphoetes, had been slain in the war; and 3d, Because her worship had, of necessity, been suspended during the ten years' siege. Wagner and Forb. say, "Because the temple was in an unfrequented and solitary place out from the city."

715. *Religione=cultu*, "religious veneration," "worship."

718. *Me, bello e tanto*—rather *ex*, which is the more usual form of the prep. used by Virgil when it is placed after the governed subst., or between the subst. and adj. This excuse is ingeniously devised by the poet to make the history agree with the common story, that Anchises bore the sacred things. Cf. above, 167, and see 1 Chron. xxii. 8.

719. Orpheus is said to have introduced into Greece the custom of purification previous to touching anything sacred. Blood was supposed to pollute with the most inveterate contamination; cf. 167. The custom of using running water for such purposes originated in a sufficiently evident idea, and was carried so far as that attendants on solemn occasions poured a stream of water out of ewers on the hands of those who were to take part in the religious ceremony.

721. *Latos humeros*, i.e., *humeros tam late quam licebat instratus sum*. This is an example of the well known construction—"the accus. of the remoter object" after a pass. verb. See i. 228, and Ecl. i. 55.

722. *Veste—pelle* i.e., *veste ex pelle leonina confecta*. *Super*—*internor*, by *tnesis*—or take *super* as an adv.

724. Who does not realise the scene here described? The appropriateness of *implituit* and *non passibus aequis* does not require to be dwelt upon.

725. *Per opaca locorum*. Cf. Geo. i. 393, and Æn. i. 422; Kritz, Sall. Cat. 57, 2. The phrase=*opaca loca*, as *strata viarum=* *stratas vias*.

727. *Glomerati ex agmine*. Heyne and Wagner join these words in syntax, with the

meaning, "gathered into a compact mass, having been collected from the enemy's line." Forb., following Thiel and Wunderlich, looks upon *glomerati* as an adj.=*densi*, and *ex adverso agmine*, as=*stantes in acie adversa*, as *ἐξ* is used in Greek. Thus *adverso agmine*, which means "a line of troops close in front," is opposed to *tela*, which means weapons hurled from a distance.

729. *Suspensum*. "In alarm."

730. *Portis*, i.e., a southern gate leading to Ida and Antandros, and away from the post of the enemy.

731. *Omnem viam*, i.e., all the dangerous part of the journey. Heyne adopts Markland's conjecture of *vicem* for *viam*, but this seems totally unnecessary.

733. *Prospiciens*. Not through fear, but his elevated position gave him a wider range of view.

735. Wagner would scan *nescio* as a dissyll., and thus avoid a line composed entirely of dactyls. Only *egō*, *duō*, *Scid*, and *nesciō* have the *ō* short in Virgil. *Nescio quod* is equal to *aliquid*.

736. *Confusam eripuit mentem*. This is an example of the *Proleptic* (anticipatory) use of the adj., by which a thing is represented as *already done*, though in reality it is to follow as a *consequence* of the action of the verb on which its subst. depends. The phrase is somewhat similar to the English one, "kill a man dead," "strike one dumb." Cf. Hood, Dream of Eugene Aram;

Anon I cleansed my bloody hands,
And washed my forehead cool.

For other instances see Geo. i. 44. 320; Æn. i. 69, 100; and above all, Æn. iii. 237, *Scuta latentia condunt*.

738. Henry would join *misero* with *fato*, on the ground that *fato*, without an epithet of this kind, is frigid, and that *heu* renders *misero*, as applied to *mihi*, superfluous. He urges, farther, that Æneas, in using the term *misero*, has regard to Creusa's misery as well as his own loss. But Heyne and Forb. explain the syntax thus: *conjux mihi misero erepta, fatone substitit*, an *erravit de via*, an *lassa resedit* (sat down through exhaustion), *incertum est*. Wund. alleges that *substitit*, etc., are used in the indic. instead of the subjunctive by a *Graecism*. But Forb. considers lines 738, 9, as taken by themselves so as to constitute an independent question—the answer to which is found in *incertum est*. The subjunctive would thus be unsuitable.

741. *Reflexi*. This word is used in an unwonted signification—it is here equal to "remember," but its usual meaning is "to influence to a change of sentiment."

742. *Tumulus antiq. Cer.*, i.e., a hill on which was a temple of Ceres of old date. On the omission of *ad*, see note Æn. i. 2.

745. *Incusavi deos hominesque*. This is the usual formula in reference to those who complain grievously of their lot. The phrase is also used to signify *everybody without exception*. The line is hypermetrical, the *que* being joined by *synapheia* to the first word of the next verse. Weichert supports the various reading *deumque*, so as to avoid this excess of syllables; but Jahn argues against him, that the old form *deum* is never used in this particular formula. Wagner conceives Virgil to have used the hypermeter here to avoid the *homoioteleuton* in the words *natumque, virumque, hominumque, deumque*. Dryden suggests, that "It was not for nothing that this passage was related with all these tender circumstances: —Æneas told it—Dido heard it."

746. *Crucētiūs*, "more grievous," "more afflicting."

749. *Cingor* — *armis*, refers particularly to the re-adjustment of his shield, which had necessarily been displaced to make way for his burden. Peerkamp pronounces the line spurious: because (1st) *Repeto* recurs so soon again (753); and because *cingor* is a term applied to the putting on not of a shield, but of a sword, which Æneas would not have laid aside.

750. *Stat*, i.e., *decretum est apud me*. The fuller form is *stat sententia*.

754. *Observata per noctem*, i.e., with as much accuracy as I could, seeing it was during the night that I had taken observations, and was now examining the marks again.

755. *Silentia*—poetic plur. See Schmitz Lat. Gr., § 76, n. 1; Madvig, § 50, obs. 1; Zumpt, § 92, n. 1.

757. *Me refero*, i.e., *visurus si fortè*, etc. Such a verb is often omitted before the particles *si*, and *si fortè*. Cf. Nepos, Hann. 8. The repetition of *si fortè* indicates the most ardent desire for a thing which was in itself very doubtful and improbable. Wagner encloses the second *si fortè* in commas, making it = *ἢ οὐχί*.

759. *Ad auras*. Wagner, (Quæst. Virg. x.) collating the passages where in *auras* and *ad auras* occur, endeavours to show that *ad auras surgere* is said with regard to those things which raise themselves from the earth so far as yet to touch it, or at least to be elevated but a small way above it; while in *auras surgere* means to rise clean into mid-air. See above, 699, and Ecl. i. 57.

761. *Asylo* (a, *not* and *συλῶς*, *I despoil*)—sanctuary of Juno, because she favoured the Greeks. The spoil was carefully guarded for equal distribution. Virgil places the temple of Juno in the citadel, thinking of that which was built to her on the Roman capitol.

762. *Phoenix*—*Υἱξες*. See Class. Dict.

764. *Mensae*—tables, including also tripods, and such like. *Auro* is the *abl. of the material*. Consult the Grammars, and see Æn. i. 655.

768. *Umbram*—various reading *umbras*—but when *umbra*=*nox*, the darkness of night, Virgil uses the sing.

771. The story which follows is necessary to justify Æneas in contracting a marriage with Lavinia; but we shall see, in Book iii., that it leads to difficulties, if not contradictions. It is doubtless one of the passages which the poet would have altered had he lived to revise his work.

772. *Infelix*, i.e., "lucklessly lost to me." She could not be called *infelix* who had now been received under the protection of Cybele (788) and made a deity, (*nota major imago*)—beauty, size, and height of body being properties of the deities).

774. *Stetērunt*. The penult is here shortened as frequently. See Ecl. iv. 61, and Geo. iv. 393.

776. *Indulgere insano dolori*. "Give way to excessive grief."

779. *Fas* is nom. to *sinit*, and not to *est*, understood; there ought therefore to be only a comma after it.

780. *Longa exsilia*—(*obeunda*, "are to be undergone,") "tedious wanderings in distant lands." *Exsilia* is often used for *exsilium*. *Arandum*—a favourite phrase in reference to sailing.

781. *Lydius Thybris*, i.e., Etruscan. The epithet Lydian is employed in accordance with the anciently received opinion that the Etruscans were a Lydian colony.

Instead of *et* at the beginning of the line, some books read *ut*, and some *at*. Wagner and Forb. approve of *et*.

782. *Opima* signifies that Æneas was to come to a rich and well cultivated country and not to one waste and barren.

783. *Res laetae*—"prosperity," "a rich kingdom;" *parta*—"has been destined."

784. *Lacrimas Creüsae*, i.e., *propter Creüsam effusas*—"tears for Creüsa;" on the syntax, cf. note, Æn. i. 462.

785. On the proper names here found, consult Class. Dict. *Sedes superbas*, i.e. *regiam superbiorum dominorum*. Fernap's "lordly halls" would express the idea.

787. *Dardanis*—on feminine patronymics, consult Zumpt, Madvig, or Schmitz, Lat. Gr.

788. *Magna D. Genetrix*—Cybele detains her to be one of her companions. Cf. Paus. x. 26, i.

789. "*Plenus affectus versus*," says Heyne. Cf. Propert. extr., 73, 74, *Nunc tibi commendo communia pignora natos*

792. *Ibi* is used of time, for *tum*.

Ter repeated is used for *aliquoties*—"several times"—a definite number for an indefinite, as we say "a hundred times," "fifty times," etc.

Dare circum—tnesis for *circumdare*.
Coelo is the dat. case.

798. *Pubem*=*populus*—"an adult body."

800. *Deducere* is the technical word employed for the planting of a colony, and hence its adoption here.

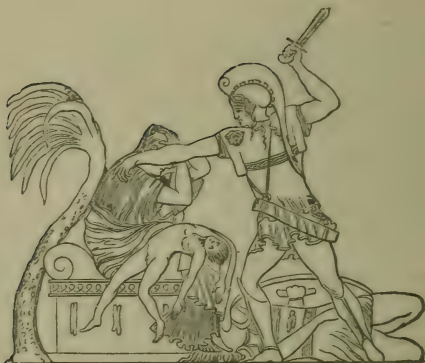
801. *Surgebat jugis Idae*. The poets were wont to represent the stars as rising from

the nearest mountains, and setting behind those on the other side.

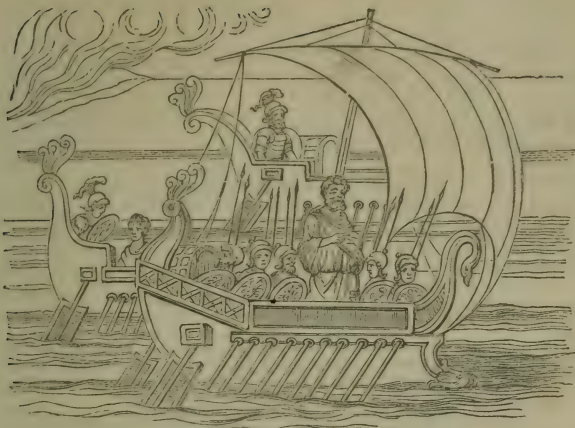
Ida—a Mt. of Troy close to the city.
Lucifer—the morning star, i.e., Venus, sometimes.

803. *Spes opis*, i.e., of rendering help to my country.

804. *Cessi*, used absolutely, "I departed," or "I yielded to fortune."



[DEATH OF PRIAM.—From an Ancient Vase.]



[ÆNEAS LEAVING TROY.—Vatican Manuscript.]

BOOK THIRD.

ARGUMENT

AFTER the overthrow of Troy, Æneas builds a fleet of twenty ships at Antandrus, and having set sail in company with a considerable number of fellow-exiles, lands first in Thrace. There he begins to found a city; but the shade of Polydorus (a son of Priam, who had been slain by king Polymnestor) warns him to avoid the cursed land, which he immediately abandons (1-72). Reaching Delos, he consults the oracle of Apollo with regard to his journey and final settlement, but, by a misinterpretation of the response, he steers for Crete instead of Italy (73-120). Here, again, ill omens and a plague retard the building of his rising city; but being accurately and distinctly instructed by the Penates, who appeared to him in sleep, he finally directs his course to Italy (121-191). But he is overtaken by a storm, and is wafted to the islands, Strophades, infested by the Harpies (192-269), thence to Actium, where he celebrates games in honour of Apollo (270-290). Passing Coreyra, he lands in Epirus, and finds it ruled over by Helenus, one of the sons of Priam, to whom, after the death of Pyrrhus, the kingdom had fallen, and along with it Andromache (formerly the wife of Hector). He is received with great kindness by these his former friends, and instructed by Helenus in all the labours and dangers that yet await him on his voyage (291-505). Crossing to the Italian shore, he coasts southward, and approaches the district of Sicily near to Ætna, where he narrowly escapes the Cyclopes, by information of a Grecian, who had been abandoned on the island by Ulysses, and again stands out to sea (506-683). The warnings of Helenus enable him to escape the dangers of Scylla and Charybdis, and after a circuitous course to reach Drepanum, where his father Anchises dies; and whence setting sail he is driven to Carthage (684-718). The action of this Book extends over a period of seven years—from the sack of Troy till the arrival of Æneas in Africa. The historical, geographical, and mythological references are very numerous, and afford proof of the great learning of Virgil in these

departments of literature—learning which he is never slow to display. Though containing some highly-wrought and beautiful passages, and such a delightful episode as the meeting with Helenus and Andromache, yet, on the whole, the Third Book is inferior to those we have already gone over. Virgil seems to have kept the *Odyssey* in view throughout as his model.

1. *Res Asiae*, the kingdom of Asia. So *Æn.* viii. 626, and *Hor.* *Ep.* ii. 1, 2, *Res Italas*. The kingdom of Priam extended eastward to the river *Aesëpus*, and southward to the promontory of *Lectæum*, opposite *Lesbos*. Nine princes were tributary to him, and supplied contingents during the war.

2. *Immeritam*—"unoffending," undeserving such a fate. The crimes of *Laomedon* and *Paris* were the cause. Cf. *Hor.* *Od.* iii. 2, 21, and iii. 6, 1. *Evertere gentem*, compare the phrase *condere gentem*, and note i. 33. *Superbum* is not used in a bad sense, but is equal to "exalted," "famous."

3. *Ilium*, "the citadel;" *Troja*, "the town." *Neptunia*, built by *Neptune*, in conjunction with *Apollo*. Cf. *Hom.* *Il.* xxi. 446 sqq.

Fumât. *Probus* and *Wakefield* (on *Lucr.* v. 443) deem this an abbreviation for *fumavit*. But it is better to consider it, with *Forb.* and others, as a pres. used with design, and affording a peculiarly appropriate sense. The fall of *Troy* was instantaneous, hence the aoristic perf. *cecidit*—but the smouldering ruins continue to emit smoke for a long time, even till *Æneas* resolves to emigrate, or is ready to depart; hence *fumât*. *Humo*=*ab humo*. *Serv.*

4. *Diversa*, "remote," "in a different part of the globe." It applies to *Æneas* and his followers only, and not to other bands under *Antenor*, *Helenus*, etc.

Desertas—"thinly peopled." For a discussion of the different readings and interpretations see *Forb.*

5. *Auguriis*—viz., the apparition of *Hecator*, ii. 293; the assurance of *Venus*, 619; the falling star and the thunder, 695; the warning of *Creusa*, 780; and the lambent flame, 682. Other auguries, not specified, may be meant. *Peckl.*

6. *Sub Antandro*—close to and lower than *Antandros*, [what afterwards became] "*St Dimitri*." The town was situated at the foot of *Mt. Alexandra*, one of the heights of *Ida*, from the vicinity of which much timber was procurable. *Molimus*, "we prepare with much labour."

7. *Incerti*, etc. This passage has been adduced as an instance to prove that even "bonus *Virgilius* aliquando dormitat," or, that this is one of the places which the poet would have altered, had not death prevented a second revision. The prediction of *Creusa* (ii. 781), it is alleged, ought to have render-

ed him sure whither his course led, and where his wanderings were to end. But it is to be remembered, (1), That *Creusa* had foretold *longa exsilia*, which prevented the hope of an immediate settlement in Italy; (2), That *Æneas* knew of no country called *HESPERIA*, as 163 shows, and that the legend referred to in *Lydius Thybris*, was most likely equally unknown to him; and (3), That, on calm reflection, *Æneas* might not have felt full confidence in the prophetic indication of his wife, which, indeed, is evidenced by the phrase (186), *Quis ad Hesperia venturos litora Teucros crederet?*

Sistere is occasionally used *intrans.* See *Geo.* i. 479. *Detur*—for examples of *dare* governing inf., see *Æn.* i. 66, 79, 319.

9. *Et*. This conjunction (also *que*), like the Greek *καί*, frequently connects two parts of a sentence when one event is said to follow close upon another. It may frequently be translated by "when," as *Geo.* ii. 80; *Æn.* ii. 693, etc.

Fatis. *Heyne* takes this word as the abl.= "by," "in consequence of the warnings of the deities;" but *Wagner* more properly considers it as a variety of the phrase *dare vela ventis*, and thus makes it a dat. *Fatis*, as the abl., after *auguriis agimur*, would be redundant.

10. *Wagner* decides that *et*, in 9, responds to *vix*, 8, and treats *cum* as equal to *et tum*, (*καὶ τότε δὴ*), as *qui* is equal to *et is*, and generally, a relative to a conj. and a DEMONSTRATIVE. See *Æn.* vi. 91.

12. *Penatibus et magnis Dis*. *Heyne* interprets the one phrase as *epexegetical* (i. 2) of the other; but *Forb.* considers them different, *Vesta* being decidedly included in the latter expression. See his note, *in loc.*, and cf. i. 704.

13. *Mavortia*—the abode of *Mars*. Greek, as well as Latin poets, delight to assign *Thrace* to *Mars* as his favourite haunt. *Hom.*, *Soph.*, *Eurip.*, *Ovid*, *Hor.*, etc., might be quoted in proof. See *Forb.* *in loc.* Refer to map of Ancient Europe.

Procul—either "close by" the *Troad*, or "far away" from *Carthage*; or, *procul colitur*, "is extensively cultivated."

14. *Regnata*—an example of a pass. part. formed from an *intrans.* verb. Cf. *Hor.* *Od.* ii. 5, 11, *Regnata rura Phalanto*; *Ulutatus*, *Æn.* iv. 609; *Triumphatus*, vi. 837.

Acri Lycurgo—the "stern, unyielding, *Lycurgus*"—referring to the opposition offered by him to the introduction of the

worship of Dionysus, and the use of wine. Cf. Hom. II. vi. 130 sqq.

15. *Hospitium antiquum*, i.e., between it and Troy there was a "bond of hospitality of long standing." Ties of hospitality were considered by the ancients as the most sacred of all obligations, binding not only on the individuals who had first contracted them, but also on their descendants. See the classical writers, *passim*. Not only single persons, but also *states*, were thus connected.

Soëtiqæ Penates—their Penates, too, were confederate with ours. Polymnestor had married Ilione, eldest daughter of Priam.

17. *Prima moenia*—"my first city," viz., Ænos; it was situated near the mouth of the Hebrus (*Maritza*), opposite Samothrace. It is now called *Ænos* or *Eno*. It was in existence, however, long before the arrival of Æneas, but Virgil endeavours to connect it with his name, confounding it perhaps with *Ænia* on the Thracian Gulf (Gulf of Salonika), the inhabitants of which regarded Æneas as their founder.

18. *Æneadas*, etc. "I call the town (the inhabitants rather) Æneadae, a name derived from my own."

19. *Dionaææ matri*, i.e., "To my mother, Venus, the daughter of Dione," according to one genealogy. When Venus is called *Dionaæa*, *affection* is always implied.

Matri divisque. When offerings were made to one deity in particular, it was customary to invoke that god first, and the others afterwards. Cf. the Greek phrase *Ζεῦ καὶ θεοί*, and such like.

20. *Auspicious*, "the favourers." Cf. Hor. Od. i. 7, 27, "Nil desperandum auspice Teucro."

Nitentem—"fat and sleek," rather than "white." The colour was a matter of minor importance. Cf. Hor. Ep. i. 4, 15, *Me pinguem et nitidum bene curatâ cute vises*.

21. *Coelicolûm*. This abbreviation of the gen. plur. is found more especially in the case of Patronymics in *es* and *a*, of certain compounds with *cola* and *gena*, and of some names of nations.

22. *Tumulus*—not a funeral mound, but a "heap of sand" gradually raised over the unburied corpse of Polydorus by the action of the wind and waves. See Eur. Hec. i. 26, and 637 sqq.

Quo summo—there is here an inversion of the syntax:—Transl., "on the summit of which." Such examples are very common—*summus mons*, *proxima alluvies*, etc. etc.

23. *Hastilibus horrida myrtus*. Polydorus was slain with javelins, which he represents as taking root and shooting up from his body. The myrtle is specified because "*litora myrtetis lætissima*," Geo. ii. 112 and 447.

Horrida is applied to anything which presents a rough or prickly exterior.

24. *Viridem sylvam*—"the green shoots."

25. *Tegere*, i.e., *velare*, is the verb properly used with reference to crowns and garlands in sacred rites. The myrtle was sacred to Venus, and hence peculiarly fitting in this case.

27, 28. We have here an example of the indefinite (*quæ*) responded to by the demonstrative *huic*, instead of the usual construction of the antecedent followed by its relative; see note 95, below. For simplicity we may arrange the words thus—*guttae atro sanguine* (i.e., *atru sanguinis*) *liquuntur huic arbori* (i.e., *ex hac arbore*) *quæ prima vellitur* (ex) *solo, rupis radicibus*.

29. *Tubum* is any fluid (more especially blood) in process of corruption.

30. *Gelidus sanguis*, etc.—*sanguis fit gelidus et coit*—"my blood runs cold, and freezes through fear." This is an example of the *proleptic* use of the adj. See note on Æn. i. 63, and ii. 736.

31. *Insequor convellere*, etc. "I proceed to tear up the tough shoot of another (stem), and thoroughly to examine into the cause still secret to me." This passage has been almost literally translated by Spenser, Faery Queen, i. 2, 30:—

He plucked a bough, out of whose rift there came

Small drops of gory blood, that trickled down the same.

Therewith a piteous yelling voice was heard Crying, "O spare, with guilty hands to tear My tender sides in this rough rind embard: But fly, ah! fly far hence," etc. etc.

34. *Agrestes nymphas*—the Hamadryades. See Class. Dict.

35. *Grâdium*, from *Grâdior*, i.e., "*magnis gressibus incedit in pugnis*"—the majestic mien of the god is thus suggested. Some derive it from *gravis* *deus*, and others from *gramen*, but these latter etymologies are not to be approved of. The first syll. is here long; it is occasionally short, retaining the proper quantity of its primitive. Proper names do not so strictly follow the rule of derivatives as common nouns. See Benth. on Hor. Od. iii. 25, 9, and Forb. on Æn. i. 343.

Getae—put for their neighbours the Thracians, for the former lived north of the Danube in Dacia. See Mr James in Smith's Dict. of Geog.

36. *Ritè* is usually employed in reference to the services of men to the gods; here it applies to the gods who, according to their custom, assist mankind.

Secundarent—"render favourable." *Levarent*—"take away the unlucky appear-

ance of," "lighten." See Hor. Od. ii. 17, 29.

38. *Obluctor adversae arenae*—"press against (*ἀντιπείδω*) the sand."

40. Wagner considers *vox reddita* to be a mere *epezegeis* of *gemitus*. Forb., with more judgment, views them as separate and distinct:—first the groan, expressive of grief and pain is heard, and then follow the words explanatory of the mysterious circumstances of the blood and sighs.

41. Join *jam* with *parce*, not with *sepulto*. *Jam* is used to urge immediate attention to what ought to have been previously done.

42. *Parce*, "forbear;" *Non*, join with *externum*, as by this arrangement two ideas are brought out: (1), I am not a foreigner; but (2), Troy saw my birth. The *non*, however, belongs, in a measure, to both members of the sentence, so that *aut* follows without detriment to the sense (cf. *Æn.* x. 529), the meaning being, "Troy brought me forth not a stranger to you, nor is it the blood of a stranger (*crux*, supply *externus*) that flows *thus* from the stem." See Jahn and Forbiger. But we confess that this interpretation appears to us forced and unnecessary. *Æneas* lay under two misapprehensions: (1), that the voice was that of an inhabitant of the country, or at least not a Trojan, for such a one he by no means expected to find buried there; and (2), that the blood came from a mere senseless trunk. Polydorus, therefore, urges two reasons why he should abstain from further lacerations: (1), because the blood issued from a human being, and not from the stock of a tree; and (2), because that human being was his own townsman and kinsman. *Stipite* is thus the emphatic word in the last clause, and the insertion of *externus* seems perfectly gratuitous.

44. "Flee this land of cruelty—flee this coast of avarice," i.e., the soil and territory of this merciless and avaricious king.

45. Homer represents Polydorus, who was the youngest son of Priam, as slain by Achilles in a battle before the walls of Troy. The tragic poets, however, and especially Eurip. (*Hec.* 3 sqq.), whom Virgil follows, coined the version here given. Polymnestor, king of Thrace, was married to Ilione, eldest daughter of Priam. Eurip. makes Hecuba tear out his eyes in revenge.

46. *Jaculis*. Heyne pronounces this word in the dat. = *in jacula*, i.e., *excreverunt in arbores*. But Wagner (whom Forb. follows), appealing to 134, *arcemque addollere tectis*, prefers to consider it in the abl., "by reason (or, by means) of sharp-pointed lances."

47. *Ancipiti*—"double," arising both from the appearance of the blood, and from the

words of Polydorus. It may also mean "perplexing."

Mentem—accus. of REFERENCE OR LIMITATION. Note i. 228; ii. 210 and 273.

48. *Obstupui*—"astonied stood," Milton. *Steterunt*, etc. The remainder of this line is rejected by Bothe as spurious, on account of its having occurred so recently, ii. 774; but this is no objection, else hundreds of lines might be struck out of Homer.

And my fell of hair
Would, at a dismal treatise, rouse and stir
As life were in it.—SHAKESPEARE.

50. *Infelix*—"unhappy," "unfortunate;" not on account of the destruction of Troy, and the adverse fortune which he at that time experienced, but because of the failure of his plans to preserve the life of his son, Polydorus.

51. *Threicio regi*, i.e., Polymnestor. *Threicius* is a very common form of this adj. with the poets, but it is not found in the better sort of prose writers; for, in Cic. Off. ii. 7, 25, *Thracicus* is read.

52. The genuineness of the latter part of this verse is suspected by Wagner. Polydorus was sent away from Troy by Priam, not at the beginning of the war when the city was first invested, but after the siege had continued for a long time. [A blockade was a plan of attack adopted much later than the heroic age. See i. 469, note.] But he seems to have forgotten the word *furtim*, 50, which would be useless and inexplicable were the doubtful phrase explaining the cause of the secrecy omitted. Even admitting Wagner's objection, we are to make great allowance, as he himself in his *Quaest.* Virg. often does for an unfinished poem, for poetic necessities; and for the transference of the customs of his own day back to the remote heroic age. The sense is: Priam sent away Polydorus secretly (without the knowledge of the Greeks), when he became doubtful as to the success of his arms, and saw that the city was kept closely blockaded (*cingi*=*cinctam teneri*).

54. *Res Agam*—"the interest of Agamemnon."

55. *Fas omne abruptum*—"breaks through every sacred tie," particularly the rights of hospitality.

56. *Pottitur*. This verb is occasionally declined after the third conjugation.

57. *Sacra fames* may mean, 1st, *accursed greed*, because *sacra* is used of what is consecrated, i.e., devoted to the infernal gods; or, 2d, *excessive greed*, because *sacra*, like the Greek *σιος*, means *great, extensive*. *Fumes*, "inordinate desire."

59. *Refero*. This is a forensic term, constantly employed by historians in speaking of "laying" a matter before the senate.

61. Instead of *linqui*, some books read *linquere*, but the former is to be preferred. See Forb. in loc.

Dare classibus austros. This is not an *hypallage* for *dare classem austris*, but is a natural and regular expression, seeing that it depends on the will of the mariners whether the sails be spread to the wind or not.

62. *Instauramus*—simply “perform,” not *renew*, for no funeral rites had been previously celebrated.

63. *Tumulo*—not “for a tomb,” but, as there was somewhat of a mound already, it is, “a large quantity of earth is added to the mound” which had already been formed by the action of the wind on the sands, 22, the cornel shoots catching and retaining objects driven upon them.

Stant arae. Heyne thinks one altar only is meant; but Forb., comparing 315, below, where Andromache erects two to the manes of Hector, and Ecl. v. 66, where Menalcas vows two to Daphnis, suspects that two must be intended here also.

64. *Moestae*—exhibiting tokens of sorrow, in an active sense.

65. *De more*—“as custom required.” *Solutae crinem*. See i. 480, and on the construction, note i. 228.

66. *Inferimus*—an appropriate verb as applied to libations of water, milk, wine, and blood, which together or singly formed usual offerings to the dead. From this verb *inferiae* is formed. Forb.

Tepido lacte—warm milk, newly drawn from the udder. *Cymbia*—long, narrow bowls, shaped like a boat.



67. *Sacri sanguinis*, i.e., “of holy blood,” flood of the consecrated victim.

68. *Condinus*—“we lay to rest.” This is in accordance with the opinion of the ancients, that the spirit remained in the tomb along with the corpse until the body had been dissolved by putrefaction, (hence such phrases as *manes elicere, exscire, sepulchris*); and that in the case of those unburied, the spirits roamed about until the raising of the tomb, and the offering of the *inferiae*.

Supremum—not to be taken as an *adv.*, but as the acc. of the object depending on *ciemus*. This is the *inclamatio* or *conclamatio*, which was performed three times—*First*, when the body was carried out of the house; *second*, when it had arrived at the pyre; and, *third*, after the conclusion of the ceremony and the finishing of the *tumulus*.

A common form of this *acclamatio* was, “*Have, vale, pia anima*.” With this passage read carefully in a text book of antiquities the funeral ceremonies of the Romans.

69. *Prima fides*—in Spring, when the weather became favourable for navigation, and they could with confidence venture out to sea—“as soon as they could have confidence in the deep.”

70. *Placata venti dant maria*—the winds, by ceasing to blow, leave the seas peaceful.

Lenis crepitans—*lenis*=*leniter*—“gently whispering.” Forb. We feel inclined, however, to give *lenis* its full sense as an *adj.*, for two ideas are thus suggested, the one of which seems necessary to modify the other.

Auster does not mean the south wind, as that breeze would not be favourable to those sailing from Thrace, but is put for the wind generally.

71. *Deducunt*—“haul down,” for the ships were dragged up on shore during the winter.

73. On *Delos*, see Class. Dict., or Smith's Dict. of Geog. *Medio mari*, i.e., “in the deep sea,” as below, 104 and 270. Some suppose *medio* is employed because *Delos* was considered the central island of the Cyclades.

74. This line is remarkable for the prevalence of the spondee, and for the two examples of hiatus, the first of which is excused, as it is in *arsis*, and the second as occurring in a proper name. See Ecl. ii. 24, 53; *Aen.* i. 16.

Neptune was supposed to delight in the *Ægean* Sea, hence the epithet *Ægeus*. *Matræ*, i.e., *Doris*.

75. *Arctonens*—“the archer,” *τοξοφόρος*, i.e., *Apollo*. *Pius* is applied to him, on account of the gratitude he showed to the island of his birth. Any one will easily see that this reading is much preferable to *prius*.

76. *Mycono e celsâ*. The various readings of this line are too numerous to be specified. The meaning is, that *Apollo* bound *Delos* to *Myconos* and *Gyaros*, as two *holdfasts*. On these islands, consult Class. Dict. or Smith's Dict. of Geog. The more common legend represented *Delos* as made stationary, in order to receive *Latona* previous to the birth of *Apollo* and *Diana*.

77. *Immotam*—“firmly fixed,” whereas it had been floating about before. *Contemnere ventos*—“to despise the winds,” as being now sheltered by the surrounding Cyclades.

79. *Veneramur*—“we approach with tokens of worship.”

80. *Anius*, a son of *Apollo*, and a most celebrated priest. The union of the kingly and sacerdotal offices in the same individual is consistent with Homeric times. There is, doubtless, a compliment intended to

Augustus, as chief civil ruler, and Pontifex Maximus, and an approval expressed of the junction.

81. *Redimitus tempora*. See i. 228, note.

83. *Hospitio*. Thiel considers this as the *abl. absol.*, "there being a right of hospitality between us." Others take it as the *dat.* for *ad hospitium*, to form a tie of hospitality. But it is better to take it as the *abl.* "in consequence of," by reason of, the right of hospitality formerly established between Anchises and Anius.

84. *Venerabar*—"I approached in admiration and with prayers." *Vetusto*—Macrobius thinks that this implies not so much the *age* of the temple as the fact of the immoveable, steady position of the island, which, being free from earthquakes, left the first erection still standing.

85. "Give us, O God of Thymbra (see *Class. Dict.*), a permanent (sure) settlement."

87. *Alteræ Trojæ Pergamæ* is explained by *reliquias*, etc., which follow.

88. *Quem sequimur*. On the *indic. mood*, cf. ii. 322, note on ii. 738, and iii. 367.

89. *Pater*—Apollo Delius is called *Γένετῶρ*, *par excellence*. *Augurium* is used of all modes which the gods adopt to indicate their will to man, and here means an oracle. *Illabere*—an idea constantly brought out by the poets; it may be translated, "Inspire;" "Descend into with prophetic inspiration."

91. *Laurus*—the bay tree in front of the temple of Apollo, sacred to him. *Liminaque*—the *que* is lengthened by *arsis*. See note i. 308.

92. *Mons*, viz., *Cynthus*, at the foot of which was the temple. *Mugire* is used properly of a hollow sound proceeding from subterranean regions (iv. 490). Heyne remarks that this passage has reference to the Delphic oracle, and the way in which its revelations were made, since in it the wind rising from the cavern on which the tripod was placed, caused a noise similar to that here described.



Cortina—"a round dish," sometimes put for the tripod itself, (see the woodcut,) either

because it was supported on three feet, or because it was placed on the tripod as a covering. *Adytis*—the inner part, the "Holy of Holies"—the ἄδυτα.

94. The oracle is ambiguous, as usual. *Dardanidæ* is the most suitable epithet to apply to the Trojans under the circumstances, as it pointed to their ancestor *Dardanus*, and his country Italy, to which they were to go.

95. *Quæe eadem*. This is a good example to illustrate the construction of the *indefinite pron. quæ* followed by the *demonstrative eadem*, instead of the more common one of the antecedent and relative. When this syntax is met with, it is usually explained as an involved and intricate order of the *rel.* and antecedent, but a little reflection shows that such is not the case. It is unnecessary to do more than simply call attention to a most striking example of the construction in Acts xvii. 23: "Whom therefore you ignorantly worship, him declare I unto you." Who can fail to discover the vast advantage to emphasis from this form rather than from the plain and everyday phraseology, "I declare him unto you whom ye ignorantly worship;" or, "I declare unto you him whom ye ignorantly worship." See above, 27.

97. This and the following line are a literal translation of the words ascribed to Neptune by Homer, Il. xx. 307, 8.

Νῦν δὲ δὴ Ἀινείας βίη Τρώεσσι ἀνάξει
καὶ παίδων παῖδες, τοὶ κεν μετόπισθε
γένονται.

99. *Mixto tumultu*, viz., on account of the doubtful interpretation.

102. *Valens monumenta*—"pondering over the ancient legends."

104. *Creta Jovis*—Jupiter's birth-place. See *Creta* and *Jupiter* in *Class. Dict.* Anchises was excusable for mistaking the oracle. The arguments advanced by him to prove Crete the place signified by the god are, the descent from the Cretan Teucer—Mount Ida—the worship of Cybele, with the Corybantes and the Idaean grove. See note on 7, above, and on 186, below.

105. *Mons Idaeus*, the largest in the island, the other two most notable being *Lyctus* and *Dictæ*. Ida is now called *Psiloriti* or *S. Giove*. *Cunabula*, "the cradle," "first home."

106. *Centum urbes*. Hom. Il. ii. 649 calls it *ἐκτόμπολις*, but in the *Odys.* he gives the number as *ninety*. This discrepancy is urged as a proof that the *Iliad* and *Odyssey* were not written by the same person or persons.

108. *Teucrus*—a transference of the Greek form *τεῦκρος* into Latin letters; the common form is *Teucer*.

According to the most ancient fables, Teucer was a native of the Troad, the son of the river god Scamander and an Idaean nymph. Later traditions represented him as the son of a Cretan noble, Scamander, and Idaea, a Cretan nymph. Compelled by a famine to migrate from his native island to Phrygia, in company with his father, he there married the daughter of Dardanus, settled permanently in the country, and gave his name to the Trojans.

Rhoeteas oras, i.e., *Trojanas*—so called from the promontory Rhoeteum on the Hellespont.

109 and 110. Virgil has again translated literally. See Hom. II. xx. 216-218.

111. *Hinc*, etc. "Hence (from Crete) came the mother (of the gods) who dwells in Mount Cybele (in Phrygia)—the brazen cymbals of the Corybantes, too, and the Idaean grove:—hence were derived the mysteries of her (Cybele's) rites, and hence, too, yoked lions drew the chariot of their queen." The Corybantes are confounded with the Curetes, though distinct from them. The Corybantes (whose name, as well as that of the Curetes, was derived from *κόρος*, *κοῦρος*, or from *κόρυς*) were the armed priests of Cybele, and worshipped their deity with dancing, the loud din of armour, and the sound of cymbals. Cybele is assigned two lions yoked to a car, in token that maternal affection can tame the most savage natures.

115. *Gnosia regna*, i.e., Cretan, from Gnosus, the principal town of the island.

116. *Nec distant longo cursu*—about 150 miles. *Cursu*, abl. of measure. *Adsit*, "be propitious."

118. *Aris*=*ad aras*, according to Heyne. Forb., however, considers it the *dat.*, and explains "*victimae quae in aris concremarentur*." He explains similarly Geo. ii. 380, *Caper omnibus aris ceditur*.

119. Neptune is conciliated as god of the sea, prospectively for their voyage—Apollo as having given the response. A black sheep is offered to *Hiems*, as the storm itself is dark and gloomy, with its threatening clouds—a white one to the zephyrs, as *serenizing* and mild.

122. *Idomeneus*, son of Deucalion, and grandson of Minos, had led a band of Cretans to the Trojan war. On his return, being endangered by a storm, he vowed to sacrifice to the gods, if spared by them, whatever first met him on reaching his own house. Meriones, his son, became the melancholy victim. A pestilence having visited the island some time posterior to this, the crime of Idomeneus was considered the cause, and he was in consequence exiled; he settled in the Sallentine territory, in the south of Italy.

123. *Hoste*—an enemy, viz., to the Trojans, for the Cretans, as we have seen, had gone against Troy.

124. *Ortygia*. Delos was so called from *ὄρτυξ*, a quail, these birds abounding in it at one period.

125. *Naxos*—the largest of the Cyclades, most favourable for the cultivation of the vine, and thence fabled to have been the birth-place of Bacchus, as it was the principal seat of his worship,—*hodie*, *Naxia* or *Naxo*. *Bacchatam jugis*, "whose summits were the scenes of bacchanalian revels." This is an instance of the particip. of a deponent verb being used passively. See Geo. ii. 487. *Donusa*, now *Denusa*, one of the Sporades, to the west of Patmos. It is called *Viridis*, not so much from the colour of its marble as from the verdure of its fields.

126. *Olearos*—(called afterwards *Antiparos*, from its position west and opposite to Paros), one of the Sporades, and famed for its grotto. *Paros*, one of the Cyclades, famed for its snowy white marble, cut in Mt. Marpesus, hence the epithets *niveus*, *nitens*, *fulgens*, etc., applied by the poets. Hor. iii. 28, 14, calls all the Cyclades *nitentes*.

The Parian, or "Arundel marbles," containing the annals of Athens from B.C. 1583 to B.C. 264, were cut on this marble. They were discovered by M. De Pierese, from whom they were purchased by the Earl of Arundel, and presented to the University of Oxford.

127. *Cycladas*—so called from being placed around Delos, with that island as the centre.

For *concita*, some books read *consita*—"thickly studded," but this does not agree well with *sparsas*. Transl., therefore, "they cruise through the straits, chafed by reason of the many islands." The waves pent up in the narrow channels had not room to expand, and gradually diminish in size, and therefore rose higher and boiled more fiercely than out at sea, rendering the navigation dangerous. Forb. shows that the common reading, *consita*, and its explanation, would prove Virgil guilty of a geographical blunder of a very serious kind.

128. *Vario certamine*. Forb. considers *vario* as more properly belonging to *clamor* (*enallage*), to express the variety of manner and of sound with which the sailors uttered their mutual exhortations.

130. *A puppi*—"in the rear," and thus favourable.

131. *Cursum*. See above, 111.

132. *Optatae urbis*—either "eagerly longed for city," or "of the city whose site I had previously selected."

133. *Pergameam*—an adj.—the city was called *Pergamum*.

134. *Amare focos, i.e., domicilium sibi parare et privata tecta.*

135. Gossrau and others take this as the *dat.* "for the houses," i.e., for their protection. But Forb. looks upon it as the *abl.*, "to raise a citadel by buildings" of greater altitude than the private houses; the construction is similar to *jaculis increscere*, 46, above.

136. *Perè* Wagn. joins to *sicco*. Forb., however, would connect it with *subductae*, or rather apply it to 136 and 137 as well. There would thus be an ellipsis to be supplied as follows:—"Jamque ferè nova colonia in eo erat ut conderetur, cum," etc.

137. *Connubiis*—on the *synzesis*, *connubjis*, see note i. 2.

138. *Dabam*—another instance of *zeugma*. *Tabida*—"causing to decay" in an active sense.

139. *Satis*—"upon the crops." The *pestis* was a *miasma*.

141. *Sirius*—"the dog-star," whose rising is followed by the hot season, is put for the heat which it was supposed to cause. *Sterilis*—this is another example of the *proleptic* use of the *adj.*, on which, see note, Æn. i. 63; ii. 736. "Sirius scorches the fields, so as to render them barren."

143. *Remenso*—used passively—see above, 125. note, and Æn. ii. 181.

145. *Quam finem*. Virgil makes *finis* sometimes masc. and sometimes fem. See note Æn. i. 241; ii. 554. Gellius believes that the *ear* alone decided which form was to be used. *Unde*=*ex qua re*.

147. *Terris*, for *in terris*, the prep. being omitted very frequently by the poets.

148. *Effigies diuûm, Phrygiique Penates*—an instance of *hendiadys* (ἐν δὲ δύοῖν), the two phrases meaning the same set of deities, though the form of expression would seem to indicate that different personages were intended. See note on 12, above, and Æn. i. 2 and 258. *Que* is *epexegetical*, i.e., it so connects two phrases, more or less different from each other, that they coalesce into one notion. See Ecl. ii. 8—*umbras et frigora*, and Æn. i. 2.

151. *In somnis*—"asleep;" but *insomnis*—"awake." The latter reading is preferred by Heyne, on account of the two phrases, *nullo manifesti lumine*, and, 173, *nec sopor illud erat*, which he thinks inconsistent with a dream. But Jahn, Wund., and Forb., adopt *in somnis*, interpreting *nec sopor illud erat*, "nor was it a mere empty dream," sed (173) *coram agnoscere vultus—videbar*.

Jahn remarks, that the very imagining of the moonlight peering through the chink in the wall, was manifestly part of a dream. *Fideli*, also, is a word properly used in dreams.

152. *Fenestras*—"apertures"—*insertas* scil. *parietibus*.

154. *Quod*, etc.—(*id*) *hic canit*—see note 95, above.

157. *Sub te*, i.e., *te duce*.

158. *Idem* for *idem*—used with great force after the double *nos*.

Tollemus in astra. Servius and others thought this a reference to the *apotheosis* of Cæsar. But Heyne, Thiel, Forb., etc., are of opinion that it simply denotes the great height of power to which the Roman nation would reach; and the following clause, *imperium urbi dabimus*, seems to confirm this latter interpretation.

159. *Moenia*—Rome, not Lavinium, as the preceding *Imperium urbi dab.* shows. Æneas was desired only to *prepare* a city, *magnis*—"for his great descendants"—a phrase which exactly suits Lavinium, as the grandmother of Rome, through her daughter Alba.

162. *Cretae* for *in Creta*. The names of islands are sometimes treated, even among prose writers, as the names of towns. See note on Æn. i. 2.

163-166. These verses are transferred from Æn. i. 530, where see notes.

167. *Dardanus* was the son of Jupiter by Electra the wife of King Corythus. He left Italy with his brother *Jasius*, and migrated to Samothrace, whence, on the death of the latter by the thunderbolt of Jupiter, he passed over to Phrygia. He there married *Batia* the daughter of King Teucer, and by right of inheritance received the Trojan kingdom. From that time the Troad was called *Dardania*, and the Trojans *Dardanidae*.

168. *Pater* is to be applied to both Dardanus and Jasius, as being *patres*, founders, of the race, and not on account of their great age. Some, however, have imagined that *pater* is purposely applied to *Jasius* to signify that he lived to a *good old age*, thereby contradicting that form of the legend which represented him as slain by his brother Dardanus, who would thus, as a murderer, be no very respectable ancestor for the Romans.

170. *Corythum*—the town near lake Trasimenes, afterwards called *Cortona*, a most ancient city of Etruria. Heyne understands King Corythus to be here meant, and not the city which was of his foundation. *Corythus* will in either case mean the whole district of Etruria and Latium.

171. *Ausones* was the Greek name for the most ancient inhabitants of Latium. *Dictæa*, i.e., Cretan, see 105.

172. This line is in close connexion with 176, so that 173, 4, and 5, are parenthetic. The *anacolouthon* (see note Æn. i. 287) suits well the violence of feeling of Æneas.

173. *Nec sopor*—"nor was it a mere empty

dream," see 151. In *sopor illud*—the usual attraction of the pron. is here neglected: we would expect *ille*.

Ne'er was dream so like a waking,

— and so with shrieks

She melted into air. Affrighted much
I did in time collect myself, and thought
That this was so, and no slumber.

SHAKESPEARE.

174. *Velatas*—their heads adorned with fillets.

176. *Supinas*—with the palms upward. If they prayed to the sea gods, they stretched their hands towards the sea; if to the infernal deities, they extended them towards the earth. In *Tendo* we have another instance of *zeugma*, ii. 258.

178. *Intemerata munera*—"wine offered with purity of mind and piety of sentiment." Serv. "Pure, unmixed wine." Wagner. The *adv. intemeratus* is rarely used of things possessing substance, but always of affections or states of mind; so ii. 143, *intemerata fides*.

Focis—"on the hearth," because that was the altar of the Penates.

179. *Facio certum*—the prose form is *facio certiorum*; "I certify," "inform one of."

Pando—"unfold," "explain;" *ex ordine*, "in the order of occurrence."

180. *Prolem ambiguum*—the "doubtful," "twofold genealogy," because the Trojan race could be derived both from Dardanus and from Teucer, the genuine parents. Observe *agnovit* governing the acc., and also the infin. as co-ordinate.

181. *Novo veterum errore locorum*. For lengthened annotation on this difficult and much canvassed passage, we must refer students to the commentators, contenting ourselves with the mention of that explanation which appears most simple and consistent with the context. As Æneas had formerly (13 sqq.) erred in his attempted settlement in Thrace, having considered that as the land destined to him by fate, so now, a second time, he is forced to abandon his supposed kingdom, and again set forth in quest of the ever-receding territory. He did not err, however, in his interpretation of the oracle, but in his choice of place. Transl.: "He acknowledged that he had been led astray by a second mistake with regard to the lands of ancient celebrity" (in the history of the origin of the Trojans). The late Dr Moor (Glasgow University) suggested, "misled with regard to these ancient countries (Crete and Italy) by the later voyage," i.e., he confounded the voyage of Teucer with the earlier one of Dardanus.

183. *Cassandra*—see Æn. ii. 246, and consult Class. Dict. Observe the alliteration in *casus Cassandra canebat*. Cf. Æn. v. 866, and Geo. I. 157 and 389.

185. "That she often spoke of Hesperia, and often too of an Italian kingdom."

186. *Ad Hesperiae litora venturos*—cf. note on 7.

187. *Cederet, moveret*. The pluperf. tense would be more natural according to our idiom. See Madvig, Zumpt, and Schmitz, on use of imperf. subjunctive.

188. *Moniti*, viz., by the Penates.

189. *Orantes*, "rejoicing." On the *oratic* consult Ramsay's *Antiq.*

190. Compare this line with the remarks made in note on 181, marking the form of *quoque* as strengthening the interpretation put upon *novi*.

191. *Trabe*—put for the whole ship, as often elsewhere. Cf. Hor. Od. i. 1, 13.

Currimus aequor. On this construction see note on Æn. i. 67.

192 sqq. With this description of a tempest, cf. Hóm. Od. xiv. 301 sqq. It surprised them when rounding Cape Malea (see 193).

195. "Bringing darkness and a tempest—the water, too, grew dark with murky waves."

196. *Magna aequora surgunt*—"the vast sea plains rise into billows." *Volvunt mare*, "cause the sea to swell."

198. *Involvère diem nimbi*—"turned day into night;" i.e., "took away the view of the sky, and the light, and the sun."

199. *Ingeminant*, etc.—"the lightning flashes burst incessantly from the riven clouds." Cf. Burns—

The lightnings flash from pole to pole,
Near and more near the thunders roll.

And Milton—

The clouds,

From many a horrid rift, abortive poured
Fierce rain, with lightning mixed.

200. *Caecis*—i.e., "enveloped in darkness," so that we cannot distinguish where we are, or whither we are going,— "dark," "dangerous."

201. *Negat*. *Nego* means to "say no." After *nec* in the next line *dicit* is to be supplied from this word. Transl.: "Even Palinurus himself declares that he cannot distinguish, — and avows (*dicit*) that he does not remember (i.e., *know*) his course in the open sea," (*media unda*).

203. *Ad eo* is to be closely joined with *tres*—"for three entire days of uncertainty" (*incertos*), or "actually three days." Wagn. doubts whether it should be joined to *tres* or to *incertos*—"thus uncertain." *Insertos* means so dark as that the navigation was uncertain. *Soles* for *dies* is a common change of notion. *Caecâ caligine* depends on *incertos* and not on *erramus*. Such pleonasm are frequent—so *caecis* in *tenebris*, *Lucr.* The cacophony arising from the close position of the syll. *ca* in the end of the one

ward and in the beginning of next, has been much reprehended. Thus also *Dorica castra*.

206. *Aperire*—"to bare," "disclose," "display to our view."

Volvere fumum, viz., from the houses of the inhabitants, a sight pleasing to the Trojans, as it showed that the land was not waste and unpeopled.

207. *Cadunt*, i.e., "are lowered," for in shallows they propelled the ship only by the oars.

Insurgimus remis—"we rise to the oar stroke." This and the phrase *adnixi* in the following line express with great force and distinctness the full strain of mind and of muscle put forth by each sailor.

208. *Verrant*—"sweep the dark blue sea." *Torquent*—"toss." *Cærulea*—see note on Æn. i. 310.

210. On the *Strophades*, *Harpies*, *Phineus*, and other proper names, consult Class. Dict.

211. This line is very remarkable in scansion; not only is *hiatus* twice admitted, but the final syll. of *Insulæ* and *Ionio* are treated as in Greek, i.e., one of the two *times* ("moræ") of the long syll. is rejected before the next word beginning with a vowel, and the remaining "time" thus represents a short syll.—otherwise, *half* of the syll. is thrown away. See Metrical Index at end of vol., and note 74, above.

213. *Priores mensas*. See Class. Dict. under *Harpia*.

215. *Ira deûm*—"manifestation of the wrath of heaven," "judgment of heaven."

216. *Virginæi volucrum vultus*, i.e., "though birds in shape of body, yet they had the faces of women." The larger sized bats seem to have given rise to such descriptions; it is perhaps an admixture of the bat and the vulture.

217. *Ventris proluvis*—"Sordis effusio. Vitavit ne diceret STERCUS." Serv. The filthy exudation suits better the vulture tribe.

220. *Lacta*, i.e., *pinguia*—"fat."

221. *Capripentum*—an old adj. used by Pacuvius (534-624, v. c.), and Attius (594-670, v. c.)

Nullo custode—animals sacred to the gods were allowed to wander in the pasture without restraint and unguarded.

223. *In partem prædamque*, i.e., *in partem prædæ*, by hendiadys. See note on 148, above, and l. 2.

224. *Toros*—seats of turf raised in the manner of couches.

225. *Subitæ* is much more expressive than the other reading, *subito*.

227. *Diripiunt*—"they seize and devour." *Deripiunt* would mean "they carry off to some other place."

228. *Tum=porro*, "moreover," not *postea*, "thereafter." Observe the omission of the subst. verb.

231. *Aris* is considered by Heyne as equal to *focis*. But Wund. takes it in its proper acceptation, "altar;" for at every feast a portion was first presented to the gods. Virgil, therefore, as he had mentioned the first offering to Jupiter in 224, dismisses the subject briefly now, so as not to prove verbose and tedious. *Reponimus*, etc.—"we rekindle the fire on the altars."

232. *Ex diverso coeli=ex diversa parte coeli*. See note 208, above, and Æn. i. 310.

234. *Tunc=hoc tempore*—now when they made a second descent. Observe the change of construction from *cupessant* to *gerendum*, though both depend on the same verb, *edico*. See Eccl. v. 47; vi. 74; Æn. ii. 5; Geo. i. 25.

237. *Tectos disponunt=latentia conduunt*, i.e., *disponunt ut tegantur=et ita conduunt ut lateant*. We have here two very remarkable examples of the *proleptic* use of the adj., on which see note Æn. ii. 736 and l. 63.

239. *Speculâ*—a high position commanding an extensive view, "a watch-tower;" but *speculum*, "a mirror."

241. *Fœdare* stands in apposition to *proelia*, as at Geo. iv. 554, *stridere* does to *monstrum*. Wagner makes the *infin.* depend on *tendant*.

Obscoenas—either "filthy and disgusting" in appearance and in smell, or "ill-omened," "unpropitious." They are called *volucres pelagi*, as being grand-daughters of *Oceanus*.

242. *Vim=ictum*, "mark of violence." *Tergo*, i.e., *corpore*.

The elements,

Of whom your swords are tempered, may as well

Wound the loud winds, or with be-mocked-at stabs

Kill the still closing waters, as diminish

One dowe that's in my plume.—SHAKSP.



HARPY.

244. *Semiesam* (to be pronounced *semyesam*) is the more approved reading, instead of *sesamesam*. In *relinquunt* we have another remarkable instance of *zeugma*.

246. *Infelix vates*—"prophetess of evil." *Μάντις κακῶν*. Hom. Il. i. 106.

247. *Pro caede*—"as a return for;" said sarcastically, "a pretty reward, forsooth, for the slaughter," etc.

Bellum—*bellum*. This repetition of the same word is called *anaphora*.

248. *Laomedontiadae*. The name is applied to remind them of the treachery of Laomedon, and thus to taunt them with the impiety of the race from the earliest time down to the present.

249. *Harpyias insontes*. Both places the *adj.* first, thus restoring the reading which prevailed before Heinsius. This order Jahn, too, approves, as more accordant with the practice of the poets in placing the *adj.* before its subst. But the order indicated above is preferred by Heyne, Wagner, and Forb., on the ground that the epithet, coming *after the caesura*, acquires more force by the necessary emphasis in pronunciation.

Patrio, i.e., *rightful* because granted by the gods; or because *insulæ*, and therefore *oceanic*. See above, 241.

250. Cf. Hom. Il. i. 297.

252. *Mihi prædixit*. Jove was esteemed the supreme counsellor, and omniscient. His will he communicated to Apollo, and the latter, in his turn, imparted the knowledge of futurity to whomsoever he pleased.

Maxima—"eldest." Homer keeps the Harpies and the Furies distinct, Od. xx. 77, but they are often confounded by other poets.

256. Join *ante-quam*. In vii. 112 sqq., we have the fulfilment of this oracle, which caused so much perplexity to the Trojans. The wheaten cakes on which their other viands were in the first instance laid as on dishes, were devoured after the food which they had borne had been consumed. Virgil has been censured for the introduction of so silly an incident into an epic poem; but perhaps some legend of Latium, having this as its subject, suggested the mention of it here.

257. *Ambesús*—prolepsis of *adj.* See note 237, above.

259. *Deriguit*—"trose with horror," "their courage was prostrated," *cecidere animi*.

261. *Pacem*—"pardon for their crimes," says Heyne. But Forb. interprets it "sue for peace," its common signification, which he alleges is proved by the opposition between *non armis* and *sed precibus*, together with 246 sqq. *Exposcere* is applied with particular reference to *precibus*, but also has relation to *rotis* and *ermis* as well. There is there-

fore a *zeugma* in the word. See Æn. i. 79, and ii. 258.

264. *Meritos honores*—"prayers," says Heyne; "sacrifices," says Wagn., with more show of reason.

267. *Deripere funem*—"to loosen the land-fast with all speed." On *jubet* with *infin.* consult the Grammar. *Excussos laxare rudentes*, another instance of *prolepsis of adj.* "To unravel and let go the sail ropes." Heyne accounts for the large share Anchises has in the management of affairs—1st, on account of the great reverence paid in the heroic age to seniority and to parentage; and 2d, because Anchises was well versed in augury and divination.

269. *Vocabat*, instead of the more common *vocabant*, for Virgil usually makes the verb agree with the last of a series of subjects.

270. On the islands here mentioned consult Class. Dict. Observe that the last syl. of *memorosa* is not lengthened before the double consonant *z*.

275. *Formidatus Apollo*, i.e., the temple of Apollo, dreaded by mariners on account of the rocks on which it was built. Heyne thinks that the temple of the *Actian Apollo* at *Actium* is meant, and not that on *Leucata*. The mention of the *games* makes for this opinion, while the southern position of the promontory, and the site of the city in the northern part of the island, militate against the opposite view. *Aperio*, the word used for "coming into view," as *abscondere* is to *recede from sight*.

276. *Parvae urbi*. The Delphin commentator supposes Leucas to be meant, but Heyne believes it to be Actium. The mention of this town, and of the sports, is no doubt made in compliment to Augustus, who established (A. C. C. 726) quinquennial games, to commemorate his victory over Antony, 31 B.C. He founded, moreover, the town of *Nicopolis*.

278. *Inesperatâ*—with reference to the dangers recorded above. "The land which we never expected to reach."

279. *Lustramur Jovi*. There was a necessity for expiatory and purificatory offerings, in order that the games might be duly celebrated. But why, it is asked, were these offerings made to Jupiter rather than to Apollo, in whose honour the festival was held? Because, when sacred rites were performed in honour of any deity, Jupiter was invited in *partem*; and, moreover, expiatory and purificatory sacrifices were properly made to Jupiter, as the avenger of murder, and of every crime for which atonement was to be made. Heyne.

Incendimus aras votis—"we cause the altars to blaze, in fulfilment of our vows," i.e., we burn frankincense and victims on the altars. Cf. Hor. Od. i. 4, 8, *Vulcanus ardens unit officinas*.

280. *Actia*—this form is sometimes used for *Actiaca*, as at *Æn.* viii. 675; *Hor. Epist.* i. 18. 61. See above, 276

Celebramus, which is properly applied to the games, is, by a poetic liberty, referred to the place which is celebrated (crowded), by the large concourse of people assembling to take part in, or to view the sports.

281. *Palaestras*. This word means not only the *gymnasium*, or place where the exercises were practised, but also, as here, the gymnastic art, and the struggles of the combatants. The plur. number is used to suggest the various kinds of contests. *Patris*—such as they were used to in their own country.

Oleo labente—the oil with which the combatants were anointed flowing down from their bodies.

282. *Evasisse*, "to have safely passed by." See ii. 731.

284. *Sol circumvolvitur*—"the sun by his revolution completes the year," i.e., the fourth after the overthrow of Troy. Gosrau takes the verb as *deponent*, and others write separately *circum volvitur*, but the above explanation of *Forb.* renders the two latter modes unnecessary. Wakef. *Lucr.* i. 1028, thinks that the year is called *mag-nus* as appearing longer in its duration to exiles and wanderers.

285. *Asperat undas glacialis hiems*. Cf. *Hor. Od.* i. 5, 7.

286. *Votive shields*, inscribed with the name of the captor and of the person from whom captured, were common gifts to be suspended in temples. The poet refers to the celebrated shield which Abas, a most ancient king of the Argives, suspended in the temple of Juno, to be borne in procession by him who should gain the prize in the Argive games. Virgil feigns that this shield was taken in the Trojan war from a descendant of the famous Abas, slain by Æneas.

287. *Postibus adversis*—"on the front of the temple," i.e., "on the doors facing you." *Carmine*, i.e., *titulo*, *epigrammate*.

288. *Haec arma, supple dedicavit, or fixit*, from the line above.

291. *Abcondimus, rarescere*, 411, and *aperire*, 275, are nautical phrases, the meaning of which is obvious. See 275. *Phaeacum arces*, i.e., the hills of Corcyra. The Phaeacians (who with their king Alcinoos are celebrated in the *Odys.* of Hom.) were the most ancient inhabitants of Corcyra (Corfu), having been expelled from Sicily by the Cyclopes. *Protenus*, "continuing our course." *Protenus* applies to space; *protinus* to time, but this distinction is not always borne out by examples.

292. *Legimus*—"we cruise along the coast of Epirus, and enter the Chaonian harbour," (*portu* for *portui*), i.e., *Pelodes*,

the lake on which *Buthrötum* (now *Butrinto*) was built. See Smith's *Dict. of Geog.* sub. voc.

Buthrötum. Epirus, i.e., *Ἠπειρος*, "the continent," as opposed to Corcyra, by whose inhabitants the name was first given to it.

294. *Occupat—accedit ad aures*—reaches our ears. The verb is perhaps intended to convey the idea of engrossing the attention.

295. On Helenus, Andromache, Pyrrhus, etc., see *Class. Dict.* *Per* is used for *in* when speaking of an extensive space, the individual parts of which are presented to the mind.

296. *Conjugio* is put for *conjuge*, as *scepteris* is for *regno*.

297. *Iterum* to be joined with *patrio*—"a husband, again a countryman." Heyne would delete this and the preceding verse, because, if they be allowed to remain, they render the question of Æneas, *Hectoris Andromache*, etc., 319, ridiculous. But Æneas merely repeats, in 319, with distrust the report which he had heard, and which seemed to him incredible. But even suppose he first heard the news from Andromache's own lips, it is to be remembered that he is here narrating the story to Dido, and may therefore be allowed to anticipate the discovery he made. Weichert.

299. *Compellare* is in opposition to *amare*, for which construction see *Æn.* v. 638, ii. 350, and i. 704, note. *Casus*—"vicissitudes."

301. *Cum* is by Wagn. preferred to *tum* as a reading in this place, for a reason which is urged in *Æn.* i. 536, note.

Sollemnes—not "splend' d"—but "customary," "periodical," "annual."

Dapes libabat—was presenting part of the food to the Manes and Lares. *Dapes* (*dais*) is said to be applied to the banquets of the gods, while *epulae* refers to those of men. *Χοή* (i.e., honey with wine and milk) is the Greek term.

302. *Falsi Simoëntis*—"the counterfeited Simois." A glance at the map of America is sufficient to supply numberless examples to prove the existence of a feeling similar to that which is here exhibited by Helenus and Andromache.

303. *Cineri*, scil. *Hectoris*.

304. *Manes vocabat Hectoreum ad tumulum*, by a common inversion for *Hectoris Manes vocat ad tumulum*.

Inanem—a cenotaph. His tomb was at Troy.

305. *Geminas aras*. See above, 63.

306. *Arma*, i.e., *armatos*—men armed in Trojan fashion. *Amens*—"bewildered."

308. *Deriguit*, etc.—"she became paralysed while beholding me."

309. *Labitur*—"she falls," "faints;" *longo tempore*, i.e., *post longum tempus*.

310. *Adfers*, scil. *te*; *verus nuntius* scil.

fui—are you the real person whom your appearance announces? *Vera facies* means the appearance of a living man as opposed to the apparition of a spectre.

313. *Furenti*—"to her frantic with grief."

314. *Subjicio*, ὑποβάλλω, "reply." *Hisco*, "I stammer forth." The word is applied, principally by the comic poets, to those who open the mouth with an intent to speak, but being prevented by grief, or fear, or some other violent feeling, from continuous enunciation, utter words in a broken and abrupt manner.

315. *Extrema*—"dangers," "difficulties."

316. This line is a reply to Andromache's question, 310.

318. *Excipit* means he (or it) "takes up in succession as one of a series," or, "to take up what has fallen." See also 332, below. *Defectam*—"depressed," "cast down," as from hope, etc. *Excipere* is therefore well opposed to it. *Digna*—becoming thee and thy former rank.

319. *Hectoris*, scil. *uxor*. The words *filia*, *uxor*, etc., are often omitted before the gen. See Geo. i. 138, and Æn. vii. 36, and consult the Grammarians.

Servas. This verb is used as almost equal to *habere*. So *φύλαττειν* for *ἔχειν*. "Are you, Hector's Andromache, now the spouse of Pyrrhus?" Wagner considers this as an exclamation of sorrow at her lot, rather than a question. See, however, note on 297.

Pyrrhin'. The *e* of the enclitic particle *ne* is frequently elided, more especially in the comic poets.

320. Although Æneas had referred in the mildest manner to her state of *concubinage*, by using *connubium*, the term for lawful wedlock, yet Andromache is forcibly reminded of her servile condition, as she manifests by her attitude.

321. *Priameia virgo*, i.e., Polyxena. To understand the reference in this line and the following, consult Class. Dict. on Achilles, Paris, and Polyxena. *Una felix*—"singularly fortunate."

324. *Tetigit cubile*. Cf. Hom. II. i. 31. λέχας ἀντίωσαν.

325. *Diversa*. See above, note 4.

326. *Stirpis Achilleæ*—"the son of Achilles," viz., Pyrrhus.

327. *Servitio enivæ*—"tolling in slavery," but better, "bearing children in slavery." Pausanias relates that she bore to Pyrrhus three sons, Molossus, Pileus, and Pergamus.

328. *Hermione*, daughter of Helen and Menelaus, and therefore grand-daughter of Leda. See Class. Dict. on these words.

329. Wunderl. would make the *que* after *famulam* couple *secutus* (*est*) to *transmisit*. But Wagn. and Forb. interpret it thus,

"*famulo me dedit, et quidem me ipsam famulam*"—"gave to Helenus, a slave, me a slave too"—a slave like himself. *Habendam*—"to be possessed."

330. *Ereptæ conjugis*—"his betrothed wife, who was wrested from him."

331. *Scelerum Furiis*, i.e., the Furies—the avengers of men's crimes. Orestes had slain his mother, Clytaemnestra.

332. *Excipit*—"surprises." The verb is used properly of attacking wild beasts from a place of ambush, but it is frequently transferred to men. See 318, note.

Patrias aras—an altar erected by Neoptolemus at Delphi to his father Achilles as a hero. The enormity of the deed is enhanced by the circumstance that it was perpetrated at the altar, which was looked upon as the asylum of the wretched. See Æn. i. 349.

333. *Pars*, scil. Epirus, which Neopt. had added to his paternal Phthia.

Reddita. This verb is more than simple *dare*. It means to give up to one that which is, in some sense, his right, or that to which he may have established some claim. Helenus, as the son of a king, might expect that, after faithful guardianship of the interest of his royal master, he would come in for some share of the kingdom at the death of the latter.

334. The *Chaones*, who derived their origin from the Pelasgi, were much more ancient than Helenus and Chaon, but Virgil takes every opportunity of glorifying the Trojans, by connecting them with names famous in history or in legend. Chaon is said, by Servius, to have been a brother or acquaintance of Helenus, and so attached to him as to have sacrificed his life to save that of his friend—in grateful remembrance of which the prophet-son of Priam called after him the district of Epirus under his rule.

336. *Pergama Iliacæque arcem*—another instance of *epexegetis*, on which see Æn. i. 2, 569, note.

337. Burmann finds fault with this line, on the ground that Andromache ought to have known what winds would bring Æneas from Troy to Epirus, and, to obviate the difficulty, has recourse to a conjectural emendation. Heyne shows that there is no difficulty, for Andromache is merely asking what is the cause of his coming; was it a storm that forced him, or was it fate, or the direct interference of some individual deity?

339. *Quid puer Ascanius? Superatne? et rescitur aurâ, quæ tibi jam Troja.* * * * This is the reading and punctuation of Wagn. and Forb., who, from one MS., adopt *quæ* for *quem*, the more common lection. The lines have caused great variety of opinion among the learned, but it would be inconsistent with the nature of these "notes" to

follow the critics in their voluminous commentaries. We therefore merely give the explanation of the two distinguished scholars just named. "What of the boy Ascanius? Does he live? and does she breathe the vital air who to you when still at Troy?"—but here a look or gesture of Æneas indicates to Andromache that Creūsa is no more, and she abruptly terminates her inquiry after the mother to return to the boy. See Forbiger's more lengthy note.

341. *Cura=desiderium*, "longing." The two following noble lines are suggestive of the sentiment that he will be more incited to glorious deeds who keeps in mind before him that he is the son of an illustrious father.

343. *Avunculus*—"Uncle," by the mother's side, for Creūsa, mother of Ascanius, was sister of Hector.

344. *Ciebat=ciere*, or *cire*, Greek *κίειν*, means to *excite*, *call forth*,—the verb is *ciebat*, "uttered." *Incassum* (from *Supine of Careo*), "in vain."

346. On *adfert*, see note 310, above. *Suos*, 'his countrymen.'

348. *Multum*, used adverbially. *Lacrimas-fundit=Lacrimat*, to which *multum* is with entire propriety joined. Cf. such phrases as *multum differre*, *multum falli*.

350. See above, note 302, on the names introduced here. *Scaee*, properly the left hand gate; the name of the principal gate of Troy mentioned by Homer.

351. It was customary among the Romans for men returning home after a long absence to embrace and kiss the door-posts of their houses.

354. *Aulai*—old form of gen. for *aulae*. The *in* usually placed after this word is omitted by Forb.

Libabat pocula Bacchi, i.e., they poured wine in libations from cups.

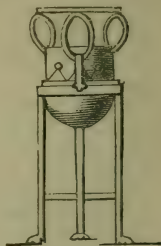
355. *Paterasque tenebant*, is to be connected with *libabant*, so that the sense will be,—“they offered libations, holding goblets.”

357. *Tumidus* is an adj. applied to *Auster* from the effect of the wind—"The south wind, which causes the sails to swell." *Carbasus* (plur. *Carbasa*) is properly a kind of flax first found in *Hispania Tarraconensis*, but is applied to anything made thereof, as garments, sails, etc.

359. *Trojugena*—Trojan-born (Trojagigno), *interpres divum*, i.e., *vates*, "Medium of communication between the deities and mortals."

360. Observe the very remarkable *zeugma in sentis*, which is applied in a somewhat different sense with each of the governed accusatives, and must in each be represented by an appropriate English verb, thus—"who feelst the inspiration of Phœbus; who un-

derstandest the indications of the tripod and of the laurel of Apollo; who canst read the stars, and interpret the language of birds, as well as the omens of the fleet wing." Apollo is called *Clarius*, from the town of *Clarus*, near Colophon in Ionia, where he had a far-famed temple and oracle. On *Augurs, Oracles*, etc., consult Ramsay's *Antiq.* The following cut represents the tripod or stool on which the Pythian priestess at Delphi sat to announce the will of Apollo.



362. *Prospera religio*, i.e., prophecy or religious rite, indicating good fortune: with this phrase, cf. above, 246, *infelix vates*. *Omnem cursum*, i.e., all the voyage that remains.

364. *Repōstas=remotas*.

367. *Obscœnam famem*—either "dreadful hunger," like *dira*, 256; or "foul," "loathsome," as it compels people to eat disgusting and nauseous things (Heyne); or=*male auspicata*, *malo omine prædicata*, viz., by the Harpies, the *obsœnæ volucres* (Schirach, approved by Forb.)

370. *Pacem*—"favour," "good-will."

Resolvit—"unbinds." When in the act of sacrificing, the head of the priest was bound with a *vitta*, or *infula*, which, however, was taken off before he proceeded to declare the will of heaven—the hair being allowed to fly loosely about. See woodcut, ii. 224.

372. *Suspensum*—"horrore turbatum"—"awe-struck." *Multo* is, in Wagner's opinion, equal to *vehementer*, to be joined with *suspensum*. It seems more natural, however, to refer it to *numine*, to indicate "the present majesty of the deity, in all his glory, in his own temple," as if (be the phrase quoted without profanity) his "glory filled the house."

374. The following prophecy of Helenus is founded on that of Circe, Hom. *Odys.* xii. 37 sqq. The parenthesis begins with *nam* and ends with *ordo*. The whole passage may be thus translated: "Son of a deity;—for there is distinct ground of confidence that you are traversing the deep

under no common auspices (*majoribus auspiciis*, i.e., Jupiter himself, and no inferior deity, being your guide and protector): in such a way does the king of the gods arrange the decrees of fate, and regulate the circling changes of events: such a series of circumstances is in process of fulfilment:— I shall relate to you," etc. This translation will sufficiently explain the meaning of *manifesta fides*, and *major. ausp.*, which two latter words Forb. had previously interpreted, "auspices greater than usually are allotted to mankind;" now, however, he takes them in the sense above given, which Wagn., in his smaller edition, also approves of. The force and use of *nam* are best seen by taking it and its clause after the *apodosis*, i.e., after 377, 378, and after *expediam dictis* of 379. It has particular reference to the two words *tutior* and *hospita*.

377. *Hospita*, "friendly," (Heyne) — "strange," "foreign," (Forb.)

379. "For the Parcae prevent Helenus from knowing the rest (i.e., of the founding of Rome, and its future greatness), and Saturnian Juno forbids them (the Parcae) to tell him more." The common reading has a *tomma* after *scire*, thus making *te*, understood, the subject of this infin.; but Wagn. removes the punctuation mark, and makes *Helenum* the subject of the verb, because if Virgil had not wished *Helenum* to be the subject, he would (to avoid ambiguity) have written *prohibent te*; and, moreover, *que* is never joined by our poet to the *second* word of a clause unless when a prep. precedes (*Sub pedibusque*, Ecl. v. 57), or in the words *namque* and *jamque*. Bryant proposes to remove the words from *fari* to the end of the line to avoid the difficulty; but this is unnecessary, for when the *subject* is changed (from *Parcae* to *Juno*) in the two clauses, so may the object (*Helenum* and *Parcas*).

381. To a person looking at the map of Italy and Epirus, it would appear that the shortest route for Æneas to have pursued would have been to cross the narrow part of the Adriatic, and so to traverse the peninsula overland to Latium; but from this course Helenus dissuades him, advising rather that he should sail round Sicily (*Trinacria unda*), and then plough the Ausonian (*Tyrrhenian*) main, or that part of the *mare inferum* which is between the Tyrrhenian and Ionian seas, i.e., the parts around the *fretum Siculum*.

383. *Longa—longis*. Observe the alliteration, on which consult note 183, above.

384. *Lentandus*. This is a poetic verb, and means "to render flexible," and then "to bend." There is generally an idea of difficulty implied.

386. *Inferni lacus*, i.e., *Avernus* ("Acquos, the "birdless," because birds were said to

be unable to fly across it with safety) It was reckoned one of the entrances to Orcus, on account of the pestiferous exhalations which it sent forth. It was situated between Cumæ and Puteoli, and is now called *Lago Averno*.

Insula Circae Aeaëae—"the island of Circeæ from *Aea*," a town in Colchis. This island was supposed to lie near *Cape Circaëum*, in Latium, a notion which the poet adopts. On the proper names consult *Class. Dict.*

387. *Componere* is more than the simple *ponere*, i.e., *condere*. It contains the idea of peace and tranquility enjoyed during the building, which idea *tutafarther* strengthens; or, perhaps, it refers rather to the legal and municipal regulations made after the completion of the walls and houses.

389. This prophecy is repeated, with a slight alteration, at viii. 42 sqq., and its fulfilment given at viii. 81 sqq. *Ad undam fluminis secreti*—"on the bank of the stream, at a sequestered part of its course."

391. The number of the young represents the years during which Ascanius was to reign, and the *colour* of them refers to the name of the city, *Alba*.

394. Consult 255, above, in the prophecy of the Harpy *Celaeno*. Observe *nec=et ne*.

395. *Viam*—"a way of escape."

396. *Has, hanc*—these words are used as if the speaker were pointing to Italy, on the opposite side, *nostri aequoris*, i.e., the Ionian and Adriatic seas.

398. *Cuncta moenia*—"all the cities"—"*malis Graiis*," "evil-disposed Greeks."

399. *Locri*, i.e., the Epizephyrii, in Brutii, they were a colony of the Opuntian Locrians, whose chief city was Naryx, or Narycium, opposite Eubœa (Negropont). The poet follows the legend which makes these Locrians the companions of Ajax Oïleus, who, when their fleet was shattered on the promontory Caphæreus, and their leader killed, were driven to Brutii.

401. *Lyctius*, i.e., Cretan, from *Lyctus*, a town of Crete, near Mt. Dicte. On Idomeneus and Philoctetes, see *Class. Dict.*

Transl.: "Here (is) that small (city) Petelia, supported by (or built on) the wall (which was the work) of Philoctetes, the leader from Melibœa."

403. *Steterint* is from *sisto*—"shall have come to a stand," "shall have anchored."

404. *In litore*, viz., at the town, *Castrum Minervæ*, as 531 shows.

405. The covering of the head during sacrifice, the object of which is explained in 407, Livy (i. 7, 3) alleges to be an Alban custom. The Greeks uncovered the head.

Velare is by some called the *historic infin.* But Wagn., Jahn, and Forb. consider it the *pass. imper.=an act. imper.* with a

pron. Thus *velare comas* = *vela te comas* (as to your hair), or *vela tuas comas*. On the rites and ceremonies of the Romans in reference to sacrifice, consult Ramsay's *Antiq.*

406. *In honore deorum*—"whilst sacrificing to the deities;" or, "whilst worshipping." See *Geo.* iii. 486.

409. *Casti*, i.e., dutiful to the gods, and watchful against acts of impiety; "upright in life."

410. *Digressum*—"departed," viz., from Italy.

411. *Claustra angusti Pelori*, i.e., *angusta claustra Pelori*—"the narrow strait of Pelorus," properly, the barriers (rocks) which, at the promontory of Pelorus (*Capo di Faro*), approach so near as to narrow the sea. *Rarescent*, shall rise dimly on the sight, i.e., when they shall appear separate, or open on the view, so that you can distinguish them, and recognise a channel between; for to mariners at a considerable distance, Sicily and Italy appeared to be joined, and it was only a close approach which proved them to be divided.

413. To *undas* supply *dextras* from the preceding *dextrum*.

414. It was a common opinion among the ancients that Italy and Sicily had once been joined, but that an earthquake (*ruina*) had rent them asunder. This tradition gains some credit by the evidence of geologists as to the nature and outward conformation of the rocks on each side of the Strait of Messina. The cliffs on each side of the Strait of Dover present like points of resemblance.

415. *Aevi*, i.e., *temporis*.

416. *Protinus* is to be joined to *una*—"continuously one," "one continent."

417. *Venit, medio* = *in medium*—"between."

419. *Diductas* = *disjunctas*—"disunited."

420. On Scylla and Charybdis, see *Class. Dict.* The rock of Scylla (*Sciglio*), about 200 feet high, was on the coast of Calabria, near the town of Scylaceum, and contained caverns, into the rugged crevices of which, the water, rushing with impetuosity, caused the dreadful sounds and fantastic shapes that suggested to the poets the monstrous form and savage nature of the destructive Scylla; there were smaller rocks around, which, perhaps, gave a rude representation of a human figure. Travellers have stated that a current sets in towards the rock, carrying with it any object exposed to the influence of its stream.

Charybdis (obsolete *χαῶ*, or *χαίνα*, *huco*, and *χοιβῶν*, *sorbeo*) is a whirlpool of the *Pretum Siculum*, near the entrance to the harbour of Messina; or it is rather, perhaps, the raging billows of the strait, caused by the pent-up waters being lashed

by a south wind, and driven against the precipitous cliffs of a rocky coast, thus causing an eddying motion, and a variety of currents, calculated to sink, and, as it were, *suck in*, the ships which are unfortunate enough to get within its maelstrom.

421. *Ter*, for *aliquoties*, as at ii. 792.

422. *Abruptum* = *profundum*—"into its depths," "the abyss."

423. *Erigit*—"tosses," "flings up," *pro-jicit in altum*.

425. *Exsertantem*. This frequentative verb is very rarely found.

427. *Pistrix*—this word is otherwise written *pristrix*, and *pristis*, which last is preferred as the name of a ship, derived from her *παράσημον*, the sea monster *Pristis*.

428. *Commissa caudas*—"joined as to the tails," i.e., "having the tails of dolphins attached to the bodies of wolves or dogs."

With this Scylla of Virgil's, compare Milton P. L. Bk. ii. 650.

429. *Lustrare metas*, "to round (or double) the Cape of Pachynus" (*Capo Passaro*), the southern point of Sicily.

430. *Cessantem*—"leisurely," proceeding slowly and cautiously. *Circumspectere*—this word is derived from the phrases of the race course, in which it was a nicety to turn closely round the *meta* without scraping it with the wheel.

432. *Canibus caeruleis*—"with her black dogs;" they were called *lupi* before, 428, but a very slight knowledge of natural history will suggest a justification of the poet in his variation of the expression.

433. *Prudentia* = *providentia*, "foreknowledge." Gossrau.

435. *Pro omnibus*, "in place of all others," "as an equivalent to all others." *Pras* (before all others) is another reading, preferred by Hand, Tursell iv. p. 581.

437. *Primum*—before the other deities.

438. *Cane vota*. Vows were conceived in a formula called *carmen*, hence *canera* is properly used of the repetition of this form. See *Hor. Epist.* ii. 1, 138.

Libens, means with readiness, perfect willingness, neither sparingly nor remissly.

Dominam, *δέσποιναν*. Helenus hints, so far as he is allowed, at the intrigues of Juno, against which Æneas has to guard, viz., the storm, in Bk. i.—the love-match with Dido—and the burning of the ships, v. 604.

440. *Mittere*—"thou shalt be conducted" by heaven's guidance.

Italos. Observe the want of the prep., and consult note, *Æn.* i. 2.

441. On *Cumae*, see *Class. Dict.* So *Romanam urbem for Romam*.

442. On *Avernus*, see above, 386, note. The lake is called *Divinus*, i.e., sacred, ho-

cause connected with the infernal regions and their deities.

Sonantia silvis—"sounding amidst the woods." The epithet is transferred to *Averna*, instead of being applied to the woods, for as a lake is spoken of and not a river, the more natural sense would be, "Avernus among the sounding woods." The lake is called in *Geo.* iv. 493, *Averna stagna*, and the idea is that of a dark and still sheet of water, exhaling pestilential vapours from its putrid surface, notions quite opposed to *sounding* billows and moving waves.

443. *Insanam*, i.e., "inspired," *plenam deo*. *Sub ima rupe*, i.e., in the cave.

444. *Notas*, i.e., *litteras*; *nomina*, i.e., *verba*. Instead of the two finite verbs, *canit* and *mandat*, coupled by a conj., we should rather expect the particip. of the one and the indic. of the other. This fable refers to the days of most remote antiquity, when *leaves* served for paper and *caves* for houses.

446. *Digerit in numerum*—"she arranges in order," i.e., in the order in which the events are to follow one another.

448. *Tenuis ventus*, i.e., even so light a breath of wind as is caused by the opening of the door.

450. *Deinde* responds to the preceding *cum*, as *dehinc* in 464, below, to *postquam*.

452. *Inconsulti*—this adj. is used here as "unadvised," i.e., "without procuring advice," a sense which it bears in no other place. It usually means either *one whose advice is not taken*, or *one who acts rashly and without counsel*. *Sibyllae*—see *Class. Dict.*, and consult Niebuhr's *Rom. Hist.*, vol. i., on the Sibylline books.

453. *Dispendium*, which is the opposite of *compendium*, is properly (1) "*expense*," (2) "*damage*," (3) "*loss*." *Mora* means *time*, which is wasted by delay (*morando*). The sense, therefore, is, "Let not the loss of time, however much, be to you a matter of so great consequence * * as to prevent you from approaching the prophetess," etc.

454. *Increpitare* means either to *rouse to action*, or to "*reproach*," both senses are here combined.

455. *Sinus*, your sails; *secundos*, filled with a favouring breeze.

457. *Ipsa canat*—"request that she sing," or "let her of her own accord, and at her own pleasure, sing," which sense of *desiring* the subjunctive contains. Some editors, however, remove the period after *poscas*, and connect *canat* with it through *ut*, understood.

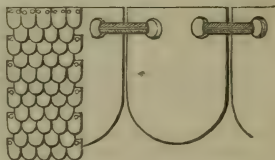
458. *Ila tibi*, etc. The prophecy of the Sibyl may be read at *Æn.* vi. 83 sqq.

459. Observe the copulative *que* used instead of the disjunctive conj.

464. *Graviâ*—the last syll. lengthened by *arsis*. See note, *Æn.* i. 308.

466. *Ingens argentum*—see note, *Æn.* i. 640. *Dodonaeos*, "such caldrons (*lebetes*, either caldrons for cooking, or *lavers* for washing the hands) as are in the temple of Jupiter at Dodona." Heyne. Wagn. suspects that Virgil borrowed the epithet from some Greek poet who had heard that Helenus had settled at Dodona. These *lebetes* were hung up on the oaks of the sacred grove at Dodona, and by their sound, when beaten, the priests prophesied.

467. *Loricam consertam hamis*, etc.—a coat of mail made of bone or metal plates, fastened together with small chains, these chains being three-ply, and of gold. Others make it, "each third thread being of gold." The woodcut shows this *Lorica* in its finished state, and also (on a large scale) the mode of fastening two plates together by the wires or *hami*.



468. The *Conus* and *Crista* are seen in the accompanying illustration:—



469. *Arma Neopt.*—see above, 333. *Sua* = *convenientia*, i.e., "appropriate."

470. *Equos*—horses, for which Epirus was famed. *Duces*—Heyne understands this word to mean *grooms*, but Wagn. and Forb., with more reason, interpret "*pilots*," as Dionysius relates that Æneas actually received such from Helenus.

471. *Remigium*—"a band of rowers." Heyne and Gossrau interpret, "the equip-

ment of oars" — *apparatus remorum*, because in the Homeric times rowers were not slaves, but the heroes themselves. But Wagn. remarks that the mention of oar-blades is too trivial in connection with the splendid gifts of Helenus; and adds, farther, that Virgil does not always bring forward the customs of the Homeric times, but substitutes those of his own day, (see l. 469, note,) as even the word *supplere*, which (with *supplementum*) was a word commonly used in the military affairs of the Romans, here indicates.

Socios — *armis*. The word *simul* shows that by *socios* the *remiges* (rowers) just mentioned, are not meant, but those who had been the associates of Æneas since his departure from Troy. *Arma*, therefore, does not mean oars, but armour better than they had with them, their own having been necessarily much damaged by exposure, want of care, and other causes.

473. *Ferenti vento*, ἀνέμῳ φορῶν, "an impelling breeze."

474. *Multo honore*, i.e., *verbis honorificentissimis*.

475. *Anchisa*. On the various modes of declining this word, consult Gram. and Dict.

476. *Bis* — "twice;" once recently, and once on the destruction of Troy by Hercules, on account of the perfidy of Laomedon

477. *Hanc arripe* — "make for this in your ships;" direct your ships towards this.

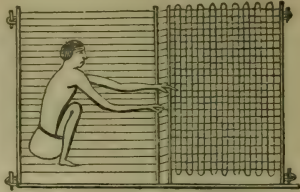
478. *Praeterlabare* for *praeternavigare*, but the usage is very rare. It is used of the course of a river, Æn. vi. 875.

482. Transl.: "And with no less care Andromache, moved to sorrow at the last moment of our departure, presents garments embroidered with a thread (literally 'wool') of gold, and most especially (*et=et maxime*) a Phrygian chlamys for Ascanius—nor does she fall short of the honour due him (Ascanius); moreover, she loads him with gifts of the loom, and thus addresses him."

483. *Picturatas*. Virg. is the first writer known to use this word for *pictus*; it became common afterwards, however. Heynedoubts whether these robes were wrought in the loom or with the needle, but Wagner thinks that the latter is more likely, from the mention of *textilibus donis* in 485, below, and from a passage which occurs in Silius, vii. 80.

Subtemine, i.e., *subtegmen*, from *subteximen*, as *tela* from *texela*. On the art of weaving, consult Ramsay's *Antiq.* The *subtemen*, *weft*, or *woof*, was the cross thread which passed alternately above and below the warp. It is not driven closely up to its

place, but only loosely inserted in the illustration.



484. The *chlamys* was a Greek upper robe worn in war, in hunting, and in journeying. Women and boys also wore it.

Nec cedit honori. This clause has greatly perplexed commentators, and its genuineness has been often doubted. We shall simply enumerate some of the many explanations of it which have been offered, without entering into the arguments of those who propose or support each:—

1st. Nor does she do dishonour to the dignity of his rank (*honori*) in the number and value of the gifts offered; i.e., she bestows such gifts as he merited. Servius.

2d. She is not behind (i.e., less sparing than) her husband in the noble gifts she presented—reading *honore*, and supplying Heleno. Scaurus, Heins., and Bothe.

3d. She does not give way to (yield before) the honour (the beauty and value) of the gifts presented, or the laudatory expressions used, *scil.*, by Helenus to Æneas and Aechises. Heyne.

4th. *Chlamys*, understood, being nom. to *cedit*; nor does it (the *chlamys*) yield to the beauty and value (*honori*) of the other gifts, i.e., nor is the *chlamys* inferior in beauty and value. Wagner.

5th. *Honori*=*honorato*, by a Graecism. Nor, although a slave, does she (in her gifts) fall short of (her husband) the honoured (priest and king). Thiel and Henry.

6th. *Non cedit (donis) honori (Ascanio debito)*, i.e., she suits her gifts (and more especially the Phrygian cloak, to which these words have particular reference) to the rank of Ascanius. Forbiger, following Servius.

Of these, 1 and 6 are perhaps most worthy of notice. The passage is one which Virgil would doubtless have altered, had his life been spared to revise his work.

The woodcuts represent the *chlamys*: the first, as it appears on the wearer, and the second, as in the fold. For a detailed description, see Rich's Companion to the Lat.

Diet. and Greek Lex.; or Smith's Dict. of Antiq.



486. *Accipe et haec*. Wagn., in his larger edition, had found fault with *et*, because we have not been told that Ascanius received any other gifts from Helenus. But, in his smaller and more recent edition, he approves of Forbiger's explanation, viz.:—"Besides these gifts which Helenus has given you (all), do thou, O boy, accept these also from Andromache."

487. *Longum*—"lasting," for he had experienced it when a child, at Troy.

488. *Tuorum*—"of your relative;" the plur. used as sing., on which see note, Æn. i. 4.

489. *Super* is used adverbially, and the *subst. verb* is understood = *sola superstes*, "sole surviving."

490. *Sic oculos*, etc. This is translated from Hom. Odyss. iv. 149. Observe the *zeugma* in *feribat*.

491. *Astyanax*, son of Hector and Andromache, was said to have been thrown from a high tower of Troy, and thus killed.

493. *Vivite felices*—a usual mode of bidding farewell. *Fortuna peracta*, i.e., you have exhausted the calamities which fate had appointed, and have now reached your destiny. So *parta quies*, 495, below.

496. *Semper cedentius retro*—these words have reference, no doubt, to the words of Helenus, in 396, desiring Æneas to sail round Sicily, instead of crossing Italy overland.

497. *Effigiem Xanthi*—see above, 349 sqq.
499. *Minus obvia*—"less exposed."

502. *Cognatas urbes*, i.e., Rome and Brithotum, to which, in the time of Virgil, a Roman colony was sent. Forb. disapproves of Heyne's idea, that the poet meant to flatter Augustus by a reference to Nicopolis, which the emperor built after the battle of Actium (31 B.C.), and in which he placed Acarnanians, with the privilege of free citizens, the city being, at the same time, pronounced cognate with Rome.

503. *Epiro, Hesperia*—the prep. *in* is omitted.

505. *Ea cura*, viz., to make the two cities one Troy in affection.

506. *Ceraunia*, or *Acroceraunia* (*κεραυνός*), from their lightning-attracting height. *Juxta* is sometimes put after its case, even by prose writers.

507. *Brevissimus*,—"shortest," about fifty miles, *undis*=*per undas*.

Italiam. On the omission of the prep., see note, Æn. i. 2.

508. *Opaci umbrantur*, i.e., "are shaded, so that they become dark," by the *proleptic* use of the adj., on which see note, Æn. ii. 736.

510. *Sortiti remos*—either "having decided by lot who should abide at the oars during night, and who enjoy sleep;" or, "being wearied with rowing, which we had performed in turn."

512. *Orbem medium (coeli)*, i.e., the zenith.

Nox horis acta, i.e., *per horas acta, decurrens*, nearly equal to *horis exactis*.

514. *Explorat ventos*. The pilot properly examines the state of the weather about midnight, at which time the wind changes, or rises, more especially on the coast, where the sea and land breezes alternate, on account of the varying degrees of heat in the atmosphere.

Captat auribus suggests the lightness of the breeze, the direction of which it required an effort to discover.

516. On this line, see the notes, Æn. i. 744.

517. *Oriona*—see Class. Dict., and note, Æn. i. 536. *Armatum auro*—*χρυσόσφα*, because, says Servius, "*et balteus ejus et gladius clarissimis fingitur stellis*."

Virgil, in his enumeration, conjoins stars, not that they rise and set together, but because some of them prognosticate changes of weather, and others can be seen only in a clear and calm sky, from which latter Palinurus anticipates a favourable voyage.

The line is *spondaic*, as will be at once discerned. The antepenult of *Oriona* is sometimes long (as here, and at Æn. i. 535), and sometimes short (as at Ovid Met. viii. 207).

518. *Constare*—"are composed and tranquil." *Coelo*, i.e., in *coelo*.

519. *Dat signum*, viz., with a trumpet, not with a torch. *Castra*, scil. *navalia*, *nautica*. It is thus used, iv. 604.

520. *Alas*—"the wings," i.e., in nautical language, "the clews." The metaphors taken from the flight of birds are so often applied to ships, and *vice versa*, that it is unnecessary to do more than simply call attention to the fact. So Scott, in speaking of the eagle, says,

She spreads her dark sails on the wind.

While Byron, describing the course of a ship, says,

Swift flew the vessel on her snowy wing.

522. The Trojans land at *Castrum Minervae* (531), near Hydruntum (Otranto), where the shore is low and soft; hence *humilem*.

524. The repetition of *Italiam* expresses the great delight of the voyagers on its first appearance. Cf. Xen. Anab. iv. 7, 24.

525. *Cratera*, i.e., *poculum induit corona*—"crowns;" but where, says Heyne, did they procure the flowers?

527. *Stans in puppi*—the poop, where the images of the deities were. This is not to be confounded with the *παράσπον*, "figure-head." See Ramsay's *Antiq.*

528. He invokes the deities of the sea, as the element to be traversed, and those of the air and the earth, as the sources whence storms arise.

529. *Secundi*. The adj. here has especial force—much more than an adv. would have had: it is not simply, "blow favourably," but "be favourable to us, and blow as will best suit our course."

530. *Crebrescunt*—"freshen." *Portus*, scil. *Veneris*, not far from Hydruntum, a town of Apulia, where those sailing for Greece were wont to embark. It is now called *Porto Badisco*, and is not far from *Castro*, the ancient *Castrum Minervae*.

531. *In arce Minervae*, i.e., in the mount where was a temple of Minerva, built by Idomeneus.

533. *Portus*, etc. The harbour was formed by two lines of rocks running out into the sea from either side of it, and so bending towards each other, in a circular form, as to make a natural breakwater, defending the haven from the force of the billows which came from the east, (*Ab Euro fluctu*). The adj. *Euroüs* is found only here and in Priscian, Perieg. 871; the usual form is *Eoüs*. Forb.

535. *Ipsæ latet*—either (1.) It (the harbour) lies calm and sheltered; or, (2.) It is concealed from the view of those approaching, by the arms of rock which run out into the sea.

536. *Turriti scopuli*—"the rocks shaped like towers," fling their arms into the sea (with a gradual diminution in the height of the part exposed above water, *decrescunt*), forming a pier on each side.

Templum refugit. When the traveller were at a considerable distance from shore, the temple appeared quite near the sea, but as they approached, it seemed to recede, because it was placed on high ground, and the slope of the hill between it and the shore was gradually uncovered to view.

537. *Primum omen*. The Romans were particularly observant of the first omen which presented itself after their landing in a country.

540. The colour (white) of the horses was a propitious omen, and as horses are used both in war and peace, Anchises concludes that there will be war, which, however, will terminate in a treaty favourable to the interests of his family.

541. *Curru*, for *curru*.

544. *Armisonae*—this adj. is found nowhere but here, and in one passage of Claudian. Forb.

546. *Præceptis*=*ex præceptis*. *Maxima*, i.e., *tanquam maxima*, "as the most important."

547. *Argvæ Junoni*—either *Juno* favouring the Argives, or *Juno* who was worshipped at Argos with particular veneration.

549. *Cornua*—properly, the knobs on the end of the yard arms. *Obvertimus*, scil. *pelago*. The cut will explain the mode of furling and unfurling the sails. The *antennæ*, or "yard arms," are here seen covered with the sails (*velatarum*).



551. The legend that *Tarentum* was founded by Hercules is doubted even by Virgil himself in the phrase *si vera est fama*. The name is said to be derived from that of *Taras*, a son of Neptune. See Heyne, *Excurs.* xiv. Hercules was at least the tutelary god not only of *Tarentum* (*Taranto*) but also of all that region.

Historical records state that the town was founded by the Parthenii under Phalanthus about 700 B.C.

552. The temple of *Juno Lacinia* on the promontory *Lacinium* next appears. This cape, now called *Capo delle Colonne*, from the remains of the pillars of the temple, is about six miles from Croton, on the east coast of Bruttium.

553. *Caulon*, or *Caulonia*, another town of Bruttium, founded by the people of Crotona, and afterwards called *Castrum Veterium* (*Castro Vetere*), about twenty miles south of Scylaceum (*Squillace*).

Navifragum—so called on account of the frequent and severe storms which occur between the promontories *Japygium* and *Cocintus*; for those who have visited the coast say that it is not rocky.

554. On *Ætna*, consult Hughes' *Mod. Geog.*, art. 47; and *Class. Dict.*

555. In this and the following lines we have some of the symptoms which precede, or accompany a volcanic eruption—the roaring of the sea, the moaning of the earth, the irregular currents, the sudden rising of the water, and the upheaving of the sand.

556. *Voces*, scil. *maris, fractas ad litora*, i.e., "of the waves breaking on the shore with a loud roaring noise."

558. *Nimirum* does not here imply derision or irony, but is equal to *sine dubio*, "of a truth."

Haec illa—"this that we now see, is that Charybdis which Helenus formerly spoke of." The words in italics indicate the peculiar force of the pronouns *haec* and *illa* in this place, as well as in many others. Consult the Grammarians.

560. *Eripite*—"rescue us and our ships from danger." Observe the omission of the acc.

561. *Ac* and *atque* are frequently used by the poets, and by later prose writers, for *quam* after comparatives.

562. *Rudentem proram*—"the creaking prow," as it was pressed upon by the force of the waves.

564. *Curvato gurgite*—"the swollen and bent ridge of the wave." It is the Homeric *κυρτὸν κύμα*. With this whole passage compare Hom. Od. xii. 201 sqq.

565. *Desedimus*—other readings are *desidimus*, *discedimus*, and *descendimus*. Wagn. shows that the perf. of *desido* is *desedi*, as *posido* has *posse*; and that the perf. *desedi* does not essentially differ from the pres. *sedemus*, so that it is rightly connected with the pres. *tollimus*.

567. In *rorantia astra*, as in *lambit sidera* (574), we have an allowable hyperbole. The particip. *rorantia*, after a verb of seeing, is used for the infin. by a Greek construction.

569. On *Cyclopes*, see *Class. Dict.* Observe the difference in tense in *reliquit* and *allabimur*, which, however, is no irregularity, but is required by the nature of the circumstances described.

570. In the following description Virgil is largely indebted to Lucretius, vi. 696 sqq., and Hom. Od. ix. 136 sqq. Virgil, however, differs from Homer as to the part of Sicily inhabited by the Cyclopes, and in some other points, on which see Heyne *Ipsæ*, "of itself."

572. *Prorumpit*, in an act. sense, "discharges," "casts forth." The measure of these lines, and the frequent repetition of the letters *r* and *t*, have been remarked as particularly well suited to add to the horror of the scene. In Homer's time there does not seem to have been an eruption of *Ætna*, but the mention of the Cyclopes' caves seems to imply that some had previously occurred. Pindar is the first writer to mention distinctly an eruption of the mountain. In Virgil's time several took place—in the years B.C. 49, 44, 38.

573. *Turbine piceo et candente favilla*, i.e., with volumes of smoke mixed with embers and ashes.

576. *Liquefacta saxa*, i.e., molten rocks; lava, flowing in streams; the Homeric *ῥένας*.

There stood a hill not far, whose grisly top

Belched fire and rolling smoke.—MILTON.

578. This is in accordance with the well known opinion of the ancients, that the fire bursting forth from *Ætna* proceeded from the mouth of some monster which had been struck with lightning, and buried beneath the mountain. *Enceladus*, one of the giants, is the monster mentioned. Typhæus, Typhon, and Briareus, are variously stated as the buried giants.

Semiustum. To be pronounced by *synizesis* *semjustum*. See above, 136, and i. 2.

580. *Flammam*, viz., that breathed forth by Enceladus.

583. *Inmania monstra*, "the awful phenomena," *monstrosum phaenomenon*.

584. "Nor (by reason of the darkness) can we see what cause produces the roaring noise."

585. *Aethra*, (*αἴθερα*) is the bright clearness which is observed in a cloudless sky. It is therefore used for *aether*, i.e., the higher and purer region of the atmosphere.

587. With this line, cf. Hom. Od. ix. 141. *Intempesta* means "unseasonable for engaging in any work." See Geo. i. 247.

589. *Humentem umbram*, scil. *noctis*, which, on account of the dew, was called *humida*.

591. *Nova*—"strange." *Cultu* refers to

the clothing and external appearance of the person.

593. *Diva illuvies*—the subst. verb is omitted, as it frequently is.

594. *Tegumen*—his garments were pinned together with thorny prickles: *at* (for *sed*), "but," *cetera* (for *ad cetera*, or *in ceteris*), in other particulars, e.g., voice, features, manner, and the rags of his clothes.

595. *Et=et quidem*, "and moreover having the armour of his country in which equipped he had been sent to Troy." Virgil makes a difference between the Trojan and Greek armour, as is seen above, 306, and ii. 389.

599. *Testor*—"I adjure, or beseech you," = *obtestor*, "implore."

600. *Spirabile lumen*—*Lumen*, light, is put for the air, the conductor of light, "vital air."

601. *Tollite me* (scil. *in navem*)—"take me away with you." *Terras*—on the acc. of place *whither*, without a prep., see note, *Æn.* i. 2.

602. *Scio*—to be scanned as a monosyll. (see i. 2), "I acknowledge."

Dandis e classibus. The Gentle adj. *Danāis* is here used as a possessive: so *Dardana arma*, ii. 618; see i. 273. *Classes* was used of the different parts of an army embarked on ship-board, but the more ancient Romans applied the term *classis* to any army, the idea of the ships being left out of consideration.

604. *Nostri sceleris* may mean either my guilt, or our guilt, i.e., the guilt of the whole nation.

605. *Spargite=discerptum spargite*, i.e., "Rend me in pieces, and scatter my fragments over the sea." On the syntax, see note i. 736.

606. *Pereo*. Observe the final syll. lengthened by *arsis*. See above, 464. Note also the *hiatus* before *hominum*, on which see *Æn.* i. 16.

Hominum, "of men," with emphasis, as opposed to wild beasts, the severities of weather, and the monstrous Cyclopes themselves.

607. *Volutans*, scil. *se* as in *Æn.* i. 234, *volutibus* (se).

608. *Haerebat*. On the construction of this word consult the Dict. and Grammar.

Qui sit means of what character, nature, etc., a person is:—*Quis sit* means what is his name. *Qui* is therefore the appropriate word here, since it was of more importance to the Trojans to know something of the condition, nature, and origin of the man, rather than to be informed of his name merely, which could convey but little information of consequence. See *Ecl.* i. 19 for a fuller notice of the point, and consult "Scottish Educational and Literary Journal," vol. ii. p. 320, where the opinions of

Wagner, Kritz, Zumpt, and other grammarians are set forth and discussed with great ability and clearness.

609. *Deinde*, etc., "and farther, to state openly and fully (*fateri*) what vicissitude of fortune afflicts him."

611. *Praesenti pignore*, "with a confidence-inspiring (or efficacious) pledge of faith," like the phrases *praesens auxilium*, *praesens remedium*.

613. On the form of the gen., *Ulixi*, see note, *Æn.* i. 30; and ii. 275, 476.

614. This episode of Achaemenides is Virgil's own invention, to enable him to bring in Homer's story of the Cyclopes; Ovid, who follows Virgil, is the only other author that makes mention of him. There is, however, an *anachronism* in the story, for Ulysses visited the Cyclopes in the beginning of his wanderings, and Aeneas much later. Heyne.

Patria in the line above is not an adj. but a subst. in apposition to Ithaca (Theaki).

Nomen, scil. *mihi est*. *Genitore*, scil. *natus*.

615. *Fortuna*, viz., my humble condition.

617. *Immemores*, scil. *mei*. Cf. *Hom. Od.* ix. 453 sqq.

618. *Dum linquunt=deseruere*. Observe *dum* joined with a pres. tense, followed by a perf., which indicates a time now past. See *Geo.* iv. 560, *Canebam dum Caesar fulminat*.

Sanie and *dapibus* are ablatives of quality, as *vestes superbo ostro*, *Æn.* i. 639.

621. *Nec visu facilis*—"no one can look upon him, or address him without terror."

624. *Resupinus*—stretched on his back on the floor. It seems to be more than merely bending backwards so as to curve his body and direct his face upwards, though this is a common attitude with men putting forth their utmost exertion in lifting an object preparatory to dashing it down again on the earth. The giant Polyphemus did not require such straining with pigmies.

629. *Sui*, i.e., of his peculiar character of craftiness. Personal prons. are often thus used to express some characteristic of an individual.

The epithet *Ithacus*, applied to Ulysses by Virgil and Ovid, has always reference to his cunning, as *Saturnia (Juno)* implies cruelty, and *Dionaea (Venus)* affection.

630. *Simul for simulatque*.

631. *Per antrum* is stronger than *in antro*, as it suggests the idea of great length extending throughout the cave.

634. *Sortiti vices*—"each having allotted to him his part of the duty."

636. *Latebat*. The heavy eye-lashes, the shaggy eye-brow, and the hideous forehead, are all plainly set before us by this single word.

637. *Argolici clipei*—a Grecian shield

which was round (and not square or oblong), and covered the whole body.

Phoebeae lampadis—"the orb of the sun;" referring only to the shape and size, not to the brightness.

639. The prevalence of dactyls, and the frequent elisions of this line, with the abrupt break off in the next, depict forcibly the haste and excitement of the speaker. The word *rumpite*, too, is more suitable here than *solvite* would have been.

641. *Qualis Polyphemus claudit*, i.e., *qualis quantusque est Polyphemus qui claudit*, or *quum claudit*.

646. *Deserta lustra domosque*—"the desert haunts and dens of the wild beasts."

647. *Ab rupe* is joined by Heyne and Henry with *Cyclopas*, to express that the Cyclopes wandered about on the rocks. But the sing. *rupe* is opposed to this, and the more natural construction is to connect the phrase with *prospicio*.

648. *Tremiscere* is again used transitively at xi. 403, with an acc. of the object. See also viii. 669.

653. *Addici*—"have wholly given myself up to." The word is used of gladiators and others, who abandon themselves entirely to the power of another; or perhaps to the *addictio* of debtors.

656. *Vasta mole*—"of huge size," abl. of quality. Gossrau remarks that the slow movement of the measure, and the *homoio-teleuton* (similar ending) of the lines, suit well the vast size of the monster and the slowness of his gait.

658. This line is composed with wonderful skill. The spondees, the equal cæsuras, the frequent elisions, and the harsh sounds of the words, most admirably express the nature of the monstrous Polyphemus.

659. *Trunca pinus*—"a pine tree lopped of its branches, (borne) in his hand, directs him, (*eum*, understood) and steadies his steps." It is almost unnecessary to refer to the well known passage of Milton, P. L. l. 284, which will occur to every mind—

His spear, to equal which the tallest pine Hewn on Norwegian hills, to be the mast Of some great ammiral, were but a wand, He walked with to support uneasy steps, Over the burning marle.

661. *Mali*. Some copies read *malis*, which Wakefield prefers. This line is filled up in some editions by the words *de collo fistula pendet*, a silly and unsuitable addition.

662. We have here another instance of so-called *hysteron proteron*, (*ὑστέρων πρότερον*), on which see note, Æn. ii. 353, *aequora venit*, though anterior in time to *tegitur fluctus*, being nevertheless put after it.

663. *Inde*—"from it," i.e., the sea.

665. *Medium* is not to be taken literally—

it means simply "out at sea," or "the open sea," as above, 73, etc.

667. *Sic merito* is to be joined to *recepto supplice*: "Who had so deserved as that he should be taken under protection,"—*qui sic (hoc, id) meruerat ut reciperetur*.

668. *Et prona*, etc., "and bending forward (to the stroke), we sweep the sea plain with struggling oars."

669. *Sensit*, scil. *sonitum remorum*. *Sonitum vocis*, i.e., the voice of the sailors engaging in the *celeusma*; for although they cut the cable in silence (*tacite inciderint funem*), yet now, when out some distance to sea, there was no necessity for farther refraining, especially as the oar-plash would sufficiently indicate to the giant the position of the fugitives. Thus Wagn., Burm., and Forb. But Heyne takes *vocis=soni* (as *voces pelagi*, 556), the sound of the oars, or of the water struck by the oars; an interpretation which few will approve of.

Flectere vestigia is a more usual expression than *torquere vestigia*.

670. *Dextra affectare*, i.e., "to try to grasp," "to reach, to lay hold of, (the ship) with his right hand." Most copies read *dextram*, after Servius; but this could only mean, "to grapple the hand of a person."

671. *Nec potis*, etc. "Nor whilst he follows (*sequendo*) is he able to equal the speed of the Ionian billows" which bore on the ship. Cf. Æn. x. 248, *ventos aequante sagitta*. It is not to "bottom the sea," as it is usually explained, after Heyne. The Ionian sea washes the east coast of Sicily.

672. Every schoolboy will here anticipate us in quoting Shaksp. *Jul. Cæs.*

Have you not made an universal shout
That Tiber trembled underneath her banks
To hear the replication of your sounds
Made in her concave shores!

673. *Contremuere*. Most editions read *intremuere*, but Wagn., Süpf., Gossr., and Forb. adopt the former, since *contremiscere* means to tremble with a great commotion, while *intremiscere* signifies to tremble with a less violent movement. The addition of *omnes* farther confirms the adopted reading.

Penitus—"far inland;" not only the coasts, but the inland regions.

674. *Immugiit*—a verb properly applied to subterranean sounds. See above, 92.

676. *Complent*. This is another instance of the construction *synesis*, or *ad intellectum*, explained in note, Æn. i. 70, which see. The proper subject is the sing. noun *genus*; but this word, taken in conjunction with *Cyclopum*, suggests a plur. to the mind of the poet, who accordingly writes *complent*. Collective nouns are, it is true, construed with either sing. or plur. verbs, but our present example is more than a simple collective. Cf. *Geo.* iv. 378, and consult Wagn. *Quæst.*

Virg. viii. 4. Observe that *ruit* is sing., describing the general and confused rush of a mass towards the shore, but *complectis* plur. because the *Cyclopes stand out in their individuality* when they line the shore.

678. *Aetnaeos fratres*—the other Cyclopes dwelling round Ætna, and as it were brothers in savage nature and external appearance. The adj. does not mean "huge as Ætna."

680. *Aerius* is an adj. commonly applied to objects which tower into the air, as *trees*, *mountains*, and *citadels*.

Quercus, the oak sacred to Jupiter: *cupressus*, the cypress, to *Pluto* or *Diana Infera*; so next line, *alla Jovis sylva*, *lucuse Dianæ*.

681. *Constitūrent*. The penult of this form (3d plur. perf.) is very frequently shortened by Virg., as at Ecl. iv. 1, etc. In *constitūrent* we have an instance of the frequentative perf., which (like the Greek aorist) equals *solent consistere*. Many examples of it are found in the Georgics, but it is sufficient to refer to Geo. i. 49. *Illius immensae superunt horrea messes*, where *superunt*=*rumpere solent*. The meaning may be thus traced:—They have in former times *burst*; and when the same circumstances recur, they are found *even now to burst*; therefore we are justified in concluding that they will *still continue to burst*.

682. Transl.: "Keen terror drives us in headlong haste to loosen the sheets (*excutere rudentes*) for any quarter, and to spread our sails to (any) winds (that are) favourable (for escape)". Anthon.

684. This and the two following lines are rejected by Wagn. and others, on the following grounds:—1st, That it is absurd here to repeat the injunctions of Helenus called to memory by the Trojans, above, 558. 2d, That the words *letī discrimine parvo* afford no suitable sense, however twisted; and 3d, That the phrase *lintea dare* is a ἄπαξ λεγόμενον in Virgil, (i.e., is found only in this one place). The first and third of these objections Forb. thinks of no force; the second he disposes of by his explanation of the passage, which we content ourselves with giving, while we pass over the "thousand and one" interpretations offered by other commentators:—The injunctions of Helenus warn us that both courses between Scylla and Charybdis (whether cruising along the right hand shore we approach Scylla, or sailing close to the left we near Charybdis), *esse parvo discrimine letī*, i.e., are little removed from destruction—will easily lead to death and destruction—unless we steer a course exactly in the middle (and as this is very

difficult for us to do), we determine to sail back again.

It is with great diffidence that, in the midst of the failures of learned men in explaining this almost impracticable passage, we venture the following suggestions: (1.) We punctuate with a comma after *Heleni*, *inter*, and *parvo*, and with a semicolon after *cursus*; then, considering *monent* as used absolutely, in the sense of "act as a warning to us," and *inter* as placed after its case, we regard *utramque* in apposition to *Scyllam* and *Charybdim*, and *riam* in apposition to *utramque*. The translation would then run thus: "On the other hand, the injunctions of Helenus warn us (what fate we may expect) if the ships do not hold a steady and unweaving course (exactly) between Scylla and Charybdis, each of them a way leading to death, with but slight difference," i.e., either, there being but a slight difference in regard to the certainty of destruction; or, with but a small (narrow) track safe for ships separating them; (therefore) "we determine to sail in a retrograde course" (either up the Ionian Sea again, or back to the harbour of the Cyclopes). See Geo. ii. 345, where *inter* occurs in a different line from its case. (2.) Put a comma after *Charybdim*, and a semicolon after *cursus*; then, as *quum* and *si* are often thrown forward into a clause instead of heading it, let us suppose *ut*, a compound of *si*, similarly projected, and translate as follows, making *cursus* the nom. to *teneant* and *riam* the accus. after it:—"On the other hand, the injunctions of Helenus warn us against [or of] Scylla and Charybdis if our course were not to hold steadily the exact middle of the way between the two, with a hair-breadth separation from death." This mode supposes an *aposiopesis* after *Charybdim*, which Virgil would likely have supplied in a revision of the poem. (3.) Put a comma after *Charybdim* and *parvo*, and a semicolon after *cursus*, and take *parvo discrimine* as the so-called ablative absolute, the whole line being parenthetical:—"On the other hand, the injunctions of Helenus warn us of Scylla and Charybdis, there being but a petty barrier (defence, or safeguard) against destruction [viz., the narrow track safe for ships] between the two ways, unless the ships hold a steady (middle) course." For *discrimen* thus used, see Æn. ix. 143, *Fossarumque morae, letī discrimina parva*. On *via mortis*, see Geo. iii. 482. See also x. 511.

Tenere cursus means to hold right on our course; not to veer to the one side or the other.

687. *Ab sede Pelori*. The places off which winds blew were called by the poets their homes. On Pelorus, see above, 411. *Missus*, "sent" by the kind interference of the gods.

688. *Vivo saxo*. See note, Æn. i. 167. *Saxo* is an "abl. of the material."

689. *Pantugiæ*. See Class. Dict. for this and the following names. The mouth of the river is hemmed in, on both sides, by rugged rocks; "*vivo saxo*," a natural bulwark of rock.

Jacentem—low lying—almost on a level with the sea Servius.

690. This and the following line are considered spurious by Wagn., for four reasons: 1st, Since Homer (Od. ix. 105 sqq.) relates that Ulysses sailed from the country of the Lotophagi to that of the Cyclopes, these places could not have been previously visited by Achaemenides, nor could the latter have gone very far from the place where he was concealed. 2nd, The words *comes infelicitis Ulizi* are pointlessly repeated from 613. 3d, The word *retrosum* is a ἄπ' αὐτὸ λεγόμενον, and foreign to epic poetry. 4th, The Codex Wittianus has not the verses embodied in the text, but appended on the margin. From these considerations he concludes that the lines were added by some grammarian of later days. Hildebrand, Peerlk., Süpf., Gossr., Forb., etc., agree with Wagn. in holding the verses suspected.

692. *Sicanio sinu*, i.e., the bay which formed the *Portus Magnus* (*Porto Maggiore*) of Syracuse. On other names see Class. Dict.

697. *Jussi*, viz., by Anchises, whom we have hitherto seen take charge of auspices and religious rites.

698. *Exsupero*=*praetervehor*, "I pass by."

700. *Radinus*, "we scrape," "we shave" (literally), i.e., we sail close by. It may mean, we *rub* upon the sunken rocks of Pachynus. But compare the phrase *radit iter liquidum*, applied to the flight of a bird. The verb is used of rivers flowing past, and touching a place.

701. *Camarina numquam concessa moreri*. The legend is, that on one occasion the lake near the town being partially dried, a pestilence arose from the malarial, and that when Apollo was consulted as to the total drainage of the marsh, he replied μὴ χίετς Καμάριναν, ἀκίνητος γὰρ ἀμύνειν. The inhabitants rejected the advice of the god, drained off the lake, and freed themselves from the plague; but the enemy thereby gained access to the city, and thus the Camarinaeans were punished. Virgil repeats the story, not as a matter of fact, nor as coming from Æneas, but rather as an embellishment of his own.

702. *Gela*—see Class. Dict. *Immanis* is commonly understood as applying to the town *Gela*, because it had been the residence of tyrants. But the more feasible mode is to join it with *fluvii*, finding an explanation in

the fact that one of the coins of Gela had upon it an ox with a human face. This was emblematic, says Forb., of the character of the river, calm and serene on the surface, but violent and dangerous by the eddies and whirlpools in its depths. A passage of Ovid (Fast. iv. 470) lends strength to this idea, *et te, vorticibus non adeunde, Gela*. Observe that Virgil gives the final *a* of *Gela* the Greek quantity, i.e., *long*.

703. *Acragas*—Agrigentum (*Girgenti*), situated on Mt. Acragas. The fertility of the soil, and the great trade with Carthage, made it a wealthy and luxurious city. The inhabitants reared horses for the Olympic contests, and *Theron* of Agrigentum is one of those celebrated by Pindar in his Epinician Odes.

Quondam = *postero tempore*, and not "*olim*."

Magnanimūm—this is the only adj. whose gen. plur. is contracted by Virgil here and in vi. 307. *Miserum*, Æn. vi. 21, is not a gen. plur., but the neut. sing. thrown in parenthetically as an exclamation.

705. *Selinus*—a well known town of Sicily, whose neighbourhood abounded with wild palms.

706. *Vada dura saxis Lilybæa caecis*. The promontory of Lilybaeum (on the west of Sicily, now called *Capo Boeo*) extends three miles into the sea; its rocky body being covered by the water to the depth of about three cubits. Hence there are *vada* (shallows) whose bottoms, being formed by the rocks (*saxis caecis*, i.e., *latentibus*) of the promontory, are *dura*.

707. *Drepanum*, or *Drepana* (*Trapani*) north of Lilybaeum, and near Mt. Eryx. The coast is called *ilmetabitis*, on account of the barren and sandy soil, almost devoid of vegetation, which environs Drepanum. Servius, followed by Schirach and Thiel, considers the epithet suggested to Æneas by the recollection of the death of his father.

710. On the death of Anchises consult Heyne, *Excurs. xvii*. He remarks the skill of the poet in disposing of the sagacious, far-seeing Anchises, before the arrival of Æneas at Carthage, and his intimacy with Dido. Other ancient writers (and among them Cato, as Servius testifies,) allege that Anchises reached Italy along with Æneas, but it would have been unsuited to Virgil's purpose to adopt this part of the legend.

715. *Hinc*. Æneas thus returns to the point which is indicated at Æn. i. 34, *Vix e conspectu*, etc.

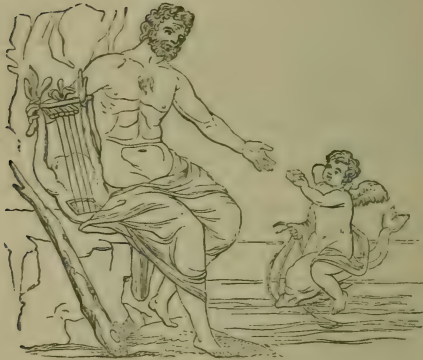
716. *Unus*—the only one speaking amidst all the others listening.

717. *Fata divum*, i.e., the events appointed by the gods referring to all things which had befallen the Trojans, and not to the oracles and prophecies only

Renarrabat—by relating went through them again, as it were; or as *re* often means *duty*, or *fulfilling an expectation*, this verb may signify “narrated in conformity with his engagement.” Cf. ii. 3, *Infandum Regina jubes renovare dolorem*.

718. *Fine facto quievit*. Wund., to avoid the apparent tautology, interprets *quievit*, “he retired to sleep;” so that, moreover, the contrast will be more distinct between the end of this and the commence-

ment of the following book. *At*, however, expresses contrast in itself, and marks, sufficiently, transition from one subject to another. Interpret, therefore, with Wagn. and Forb., “He finished his recital, *because* he had come to the end of his story;” an explanation which the real nature of the so-called *abl absolute* fully justifies. But perhaps Virgil intended to imitate Homer in the close of Bk. i. and opening of Bk. ii. of the *Iliad*, which see.



[POLYPHEMUS.--Antiq. d'Herculanensis.]



[DIDO SACRIFICING.—Vatican Manuscript.]

BOOK FOURTH.

ARGUMENT.

DIDO having become violently enamoured of Æneas, consults her sister Anna on her circumstances, and by her is advised to consent to marriage with the Trojan prince (1-53). Dido's feelings further described (54-89). Juno consults with Venus; both agree to the union now so much desired by Dido, Juno devising a plan by which to bring it about (90-128). The queen proposes a hunting excursion, which accordingly takes place; but ~~none~~ all are earnest in the pursuit of the game, a violent thunderstorm is sent down by Juno, causing the hunters to fly in different directions: Æneas and Dido, however, accidentally take shelter in the same cave (129-172). Soon after this event, Jupiter, roused by the remonstrances of Iarbas, sends Mercury to Æneas with an authoritative command to leave Africa and make for Italy (173-278), which order the son of Venus prepares to obey (279-295). Dido immediately suspects the intentions of Æneas, and expostulates with him, but in vain (296-449); and, accordingly, being unable to bear up against her grief, she determines to die (450-473). Concealing her purpose from her sister, she erects a huge pyre, and pretends that it is intended for the celebration of magic ceremonies, by which she may be enabled to shake off her affection for Æneas, and to forget him altogether (474-521). Her grief now increases to frenzy; but by this time Æneas has weighed anchor, and stands out to sea in the middle of the night (522-583). In the morning, Dido, maddened by the sight of the Trojan ships in the distant offing, breaks out in a paroxysm of love-sick sorrow, and imprecates calamities on her once cherished guest (584-629): and having dismissed all her attendants, she slays herself on the pyre (630-705).

1. *At.* See note on last line of Book iii.

Cura is often put by the poets for *amor*.

3. *Multa virtus* differs from *magna virtus*, in that the former denotes merit (excellence) often exercised, and proved by many deeds, while the latter signifies a virtue surpassing other virtues by some especial excellence. Jahn. *Valour, high birth, personal appear-*

ance, and the *charms of conversation*, are the four causes exciting Dido to love.

4. *Multus honos*—either the great glory of the nation, or the distinguished parentage of Æneas, son of Venus.

Observe that *infelix* agrees with the *subst.* nearest to it, *vultus*, and is not put in the neut. gender, as might be expected.

7. *Aurora* is put for the morning time, and for all affairs performed in it, and thus we have her *passing over the earth and illuminating it* (*lustrabat*). *Phoebea lampade*, i.e., by the sun, by the figure *tapeinosis* (i.e., *lowering*, or *deteriorating*), as *gurgies* is put for the sea. *Lustrare* means primarily to purify—hence from the practices of the priests in going round the city preparatory to purification, it came to mean to *encompass, traverse, haunt*, etc. Here it is equal to *illustrare* or *collustrare*, as at 607, below.

8. *Unanimam*—"most loving."

Friends fast sworn,

Whose double bosoms seem to wear one heart.

SHAKESPEARE.

Adjectives derived from *animus* are written in two ways, either *is, e, or us, a, um*. Virgil uses, in preference, the nom., dat., acc., and abl. sing., and the nom. and acc. plur. of the *is* form; and the nom. (neut.), gen., and acc. sing., and the dat. and abl. plur. of the *us, a, um*, form. Euphony seems to have decided for *unanimam* here, to avoid a similar ending in *unanimem* and *sororem*. *Male sana, i.e., insana, κακοφύενη*.

9. Virgil has been praised for introducing a sister as a confidant rather than a nurse, as the Greeks usually did. In this he follows Apollonius Rhodius.

Insomnium, in the sing., is said to mean *sleeplessness*, while the plur. is more particularly applied to frightful and distressing dreams.

10. *Novus* seems to be put for *eximius*.

11. *Quem sese ore ferens! i.e., quali oris habitu incedit—quanta est in ejus ore dignitas.*

Quam forti pectore, et (quam fortibus) armis! *Armus* is said to be from *armi* (the shoulders), not from *arma* (armour), because Dido is speaking of the external appearance of the man; in confirmation of which opinion *Æn. xi. 644* is quoted. We confess, however, that, looking at the adj. *forti*, and considering the instigators of love mentioned in 3 and 4, we are more inclined to the common interpretation, "deeds of arms."

12. *Equidem*—"I, for my part." This adv. is most frequently found with the first person, which seems to lend some strength to the opinion that it is = *ego quidem*. Wagn. derives it from *e* intensive (as *E-castor*) and *quidem*. Persius and others use it with the second and third persons. *Eum* is to be supplied before *esse*.

13. *Degeneres* means those who can boast of no ancestors, as well as those who have fallen away from the virtue of their forefathers. It is here used in the former sense = *ignoble, low*. So *metus degener*, Lucan: *clamor degener*, Seneca. Cf. Hor. Od. iv. 4, 29.

Quibus=*quantis*. See above, 11.

16. *Ne=ut non. Jugali vincolo*—"the nuptial tie;" the reference is to beasts of burden attached to one yoke.

17. *Primus amor*, etc.—"My first love deceived me, so as to baffle me (in my prospects of happiness) by the death of my husband."

18. After *pertaesum fuisset* supply *me*, and consult the Gram. on the construction of impersonal verbs. On *tædæ*, consult "Marriage Ceremonies," Ramsay's *Antiq.*

19. Instead of *potui* we might expect a subj. mood, but the indie. expresses much more distinctly the determination of purpose which Dido at first avowed. *Potui succumbere, at non succumbam: possem succumbere, si res ita ferret*. Wagn.

Culpa—a sin against the memory of her former husband. Roman women were commended for being *univiral*.

21. *Sparsos*, i.e., *conspersos*. *Fraterna caede*—with a parricidal act, viz., in Pygmalion slaying his brother-in-law, *Sychaeus*, *Æn. i. 347*.

22. *Hic*. Santen (ad. Ter. Maur., p. 252) alleges that Virgil makes *hic* short only twice—here and at vi. 792.

Labantem impulit, i.e., *impulit ut labaret*.

24. *Prius=antequam*. A similar pleonasm is found in the Greek *πρὶν, πρὶν ἢ*. Instead of *ante* some books have *sancte*, which is a conjecture of Markland's.

26. *Erebus*—a god of hell. *Noctem profundam*, i.e., the deep abode of the *Inferi*, where there is always night.

28. There is particular force in the plur. *amores*. So *odia, irae, metus*, etc. Consult Gram., and see i. 11, note.

30. The mention of these tears at once shows the great poet, and the skilful delineator of human feeling. While Dido wishes to appear constant and rigid, and uninfluenced by love, the gushing tears betray that her mind is labouring with, and even wavering under, the concealed passion. Heyne.

31. *Refert*, i.e., *respondet*. *Luce*, "than life."

32. *Sola*—"as a widow." *Perpetua juvenita* depends on *moerens*. "Will you be preyed upon by sorrow throughout the whole period of your youth, and despise marriage."

34. *Id*, "that," viz., whether you contract a new marriage or no. *Cinerem*, scil. *Sychaei*. *Manes sepultos* for *manes sepulorum*, for when the funeral rites were duly performed to a dead body, the *shade* was supposed to be peaceably "laid," though it walked the earth until that time in the same shape as the living man, yet without substantiality of form.

35. *Esto* refers to what follows rather than to what precedes.

In *aegram* is suggested the reason of her despising former suits (*mariti* for *proci*), as well as an excuse why she should now, after so long a time, listen to the solicitations of Æneas, whom she loved. *Flectere aliquem* = *flectere animum alicujus*, which latter is the usual phrase, the other being poetical.

36. *Libyæ* depends on *mariti*—"suitors of Libyan origin."

Tyro, i.e., a *Tyro*, the "ABLATIVE OF ORIGIN," as *qui Caerete domo*, x. 183. *Cn. Matus Cremona*, i.e., Cremonensis. *Iarbas*, king of the Maxitani in Numidia.

37. *Africa terra*. All names of countries were originally adjectives. So *Italia terra*. Wagner supposes *dives triumphis* to refer to the constant wars among the tribes of Africa.

38. *Gastuæ urbes*. The Gaetuli were a barbarous tribe living south of Numidia. Part of them were nomad in their habits, and part lived in huts, which Virgil dignifies by calling *urbes*. On the construction *urbes—genus*, see i. 339, note.

41. *Infreni*—"riding without bridles." *Cingunt*, scil. *tuum regnum*. *Inhospita Syrtis*—The Syrtis, major and minor, on the north coast of Africa, were dangerous shallows and quicksands. But it is the region on the coast near these that is here meant, with its savage hordes.

42. *Deserta siti*—"thinly inhabited by reason of the drought."

43. *Barcaei*, the people of Barce, a city of Cyrenaica. But the poet speaks by anticipation, for this town was much later in its origin.

45. *Juno* is mentioned either because she was the great deity of the Carthaginians, or, as Wagner prefers, because she presided over marriage.

47. *Quam urbem*, i.e., *qualem, quantam urbem—quæ regna, quanta, quam potentia regna*.

50. *Tu*, emphatic; the pron. is usually expressed when advice or precepts are given.

Litatis. On the meaning and syntax of this verb, consult note, Æn. ii. 118.

51. *Indulge hospitio*, i.e., be frequent and liberal in acts of kindness towards your guest.

52. *Desaevit*, not "ceases to rage," which would be inconsistent with the next line; but *de* gives to *sæviti* an intensive force, "rages furiously."

Aquosus Orion. The rising of Orion was said to bring rain.

53. *Non tractabile*, i.e., *saevum, asperum, procellosum*. We call that *tractabile* which we can easily employ to our advantage, and *non-tractabile*, the opposite.

55. *Solvit pudorem* is not to be taken in a bad sense, but simply means "overcame

her keen feeling as to what was becoming to the memory of her husband."

56. *Delubra—per aras*—to all the temples and the different altars placed throughout the city.

57. *Bidentes* properly means *sheep of two years old*, and the name is either a corruption of *biennis*, or is compounded of *bi* (*bis*), *dens*, from the vulgar notion that sheep at that age had two teeth particularly prominent.

58. *Legiferae Cerei*. As agriculture improved, civilization increased, and principles of law and equity began to be established and acknowledged: lawful marriages, too, were instituted, and hence the invocation to Ceres. She sacrifices to Phœbus and Bacchus (*Lyæus, Αὐαῖος, Liber*), as deities formerly worshipped at Carthage.

60. The following particulars are not to be considered as relating to different sacrifices from those mentioned in 57, 8, 9, but as indicating more minutely the part which Dido herself took in the rites.

61. *Inter media cornua fundit*. This was the form of dedicating the victim to the gods—a custom derived from the Egyptians, as Herodotus testifies.

62. *Aut* is rather copulative than disjunctive here; at least, it does not distinguish between circumstances, but *times*.

Pingues aræ—altars on which many victims were slain. *Spatiatur* expresses slow and dignified movement.

63. *Instaurat diem donis*, i.e., *diem celebrem reddit sacrificiis—multa sacrificia offert*—"she crowds the day with offerings." Wund.

64. *Inhans* expresses the greatest eagerness in her search into futurity. On the *Extispices*, see Ramsay's *Antiq.*, p. 331.

Spirantia—"still quivering," "palpitating."

65. *Vatum*, either *Extispices* generally, or, as Gossrau thinks, *Dido* and *Anna*, the amateur diviners.

66. *Mollis* Wagn. takes as the acc. agreeing with *medullas* (in the sense of *unresisting*), since it would be too weak a word to characterise the burning passion of Dido. *Est*—"eats."

70. *Cresia—Cresius*, or *Cressius—Cretensis*. Heyne remarks that *capra* would be more suitable than *cerva*; for, on the authority of Solinus, he alleges that Crete abounded in wild goats, but was devoid of stags. Pliny, however, contradicts Solinus; and, besides, the comparison to a *cerva* is much more suitable than to a *capra*.

74. This passage has called forth from Heyne and others the greatest admiration, on account of the consummate skill displayed in the description of a scene so delicate.

75. *Sidonias opes*—either "the wealth she

had brought from Sidon," i.e., Tyre, or "the resources of this colony of Sidon." i.e., of the Phœnicians. With 76, cf. Hor. Od. iv. 1, 35.

79. *Pendet ab ore*—"hangs on the lips."

80. Peerlkamp and Gossrau think that 84 and 85 should come in after 79, on the ground that, independent of the indelicacy it would be on Dido's part, it is not likely that Æneas would allow his son, so anxiously watched, to remain all night in a stranger's house away from responsible guardianship. But see notes on 84.

81. *Luna premit lumen (suum)*—"the moon pales her light." *Cadentia sidera*—see note, Æn. ii. 9.

82. *Vacua*—"deserted," i.e., after the departure of her guests.

Stratis relictis (1), Wagner interprets, "her widowed couch;" in his smaller edition, however, he approves of Forb.'s reading. (2), Heyne's explanation is,—Now she rises from her bed in her restlessness, and soon again returns to that which she had left but the moment before. (3), The most natural interpretation is that of Servius (followed by Forb.): After the guests have departed, she lays herself down on the couch lately occupied by Æneas, deriving some consolation from the reflection that she presses the same cushion which her lover had newly quitted. *Strata* is used sometimes of a convivial couch, e.g., Ovid, Met. v. 34. The similar passages of Ovid (Epist. x. 51, and xv. 149) fully sanction explanation 3.

84. The imagination of Dido was actively in play, and pictured to itself Æneas in the most pleasing circumstances; it is alleged, therefore, that this fondling of Ascanius was likewise performed only in fond recollection. The whole passage, and more especially the words *absens absentem auditque, videtque*, seem to require such an explanation as that given.

Gremio—"lap," (quasi *geremium*, from *gero*).

87. *Propugnacula*—"the defences of the city," generally, or, because *portus* is mentioned in immediate connection with it, *mole* in the sea to break the violence of the waves for the defence of the harbour, in time of peace, and as a barrier in the time of war.

89. *Murorum minae*, i.e., the walls of threatening altitude. See i. 162.

Machina—(1), "Machines of war," Wund. (2), "Scaffolding for building the walls." (3), "Towers placed at intervals along the wall," Wagn. and Forb. The phrase *aequala coelo* is applied to this last only, with any propriety.

90 sqq. The machinations of Juno to detain Æneas in Carthage, and prevent his settlement in Italy.

Peste, scil. *amoris*

91. *Famam*, i.e., *curam famae*, "a regard for her reputation."

92. *Adgreditur* means "addresses" without conveying any idea of over-reaching.

93. *Egregiam vero*, etc., said ironically.

94. *Numen*, scil. *est*. Some copies have *nomen*, but the best MSS. *numen*. *Puer*, Cupid.

96. *Adco* is joined by Wund. and Wagn. to *fallit*, as if it were "*nec adeo hebes sum ut me fallat*." Forb. would join it to *me*, "nor does it escape me at least," however you may endeavour to deceive others.

98. *Quo*, scil. *tenditis*—"to what length will you go in (this) so keen a contest." Some books read *tanta certamina*, a conjecture of Heinsius. Thiel would supply *opus* to govern *certamine*.

99. On *Quin* (= *qui non*) with the indic., see Zumpt, § 542, Madvig, § 351, b. obs. 3.

100. *Exercemus*. Another *zeugma*, the verb being applicable to *pacem*, but not to *Hymenaeos*.

Habes, tota, etc. See above i. 673 sqq.

102. *Communem*—common to Juno and Venus. *Paribus auspiciis*, "with equal authority," our divinity as tutelary deities being equally exercised and revered. There is a reference to the mode of confirming authority to a Roman magistrate.

104. *Dotalis*—as the dowry given to Æneas with Dido. On the ceremonies of marriage consult Ramsay's *Antiq.*

106. *Italiae regnum*, that is, the promised kingdom in Italy.

107. *Ingressa est*, "began," scil. *dicere*.

110. *Feror incerta fati*. I am kept in suspense as to (or in ignorance of) the fates. *Fatis* is the abl. depending on the combined notion, *feror-incerta*; the usual phrase is *incerta fatorum*. *Feror* expresses the continuance of her doubt. Venus meets Juno with her own armour, *dissimulation*.

114. *Excepit*—"replied,"—"for he who follows another in conversation takes up, as it were, that which has gone before." Forb.

115. *Mecum*, i.e., *meus*, or *mihi*, as often "That task shall be mine."

117. *Venatum*. On the syntax of the Supine see Madvig, § 411. Consult also Zumpt, § 153, note.

119. *Crastinus Titan* (i.e., *Sol*) *extulit ortus*, for, *Crastinus Titan extulit se ortu-oritur*.

Retexerit—"unveiled."

120. *Nigrantem*—either "darkening" other objects, or "dark in itself."

121. *Alae*—either the bands of horsemen, (on *alae* as a military term, see Ramsay,) to hem in the wild beasts and drive them

towards the nets; or, the *feathers fastened on cords*, with which they encircled the prey. *Trepidant* would thus mean the fluttering of the feathers in the wind.

Indagine means "a series of toils or nets."

Saltus means *a part of a forest not thickly set with trees*, i.e., such a place as would afford easy passage. Thus in Cæs. B. Gall. vii. 19, *saltus paludis* (quoted by Henry), means those dry parts of the marsh by which one could pass over. The meaning, then, according to Henry, is, "They surround the open part of the wood with nets, so that the beasts might not be able to escape from it to the thickets."

125. *Adero*, i.e., as Juno Pronuba. On Hymenaeus, consult Smith's Class. Dict.

128. *Repertis*—(1) discovered, detected, by her (Venus); Servius and Peerlk. (2) Devised by Juno; Wund., Heyne, Gossrau, and Forb. *Ridere* is more usually followed by an acc., but cf. Hor. Od. iv. 1, 18, *riset muneribus*, and Sat. ii. 8, 83, *ridetur fictis rerum*. Forbiger is inclined to look upon these cases as datives rather than abls., and similar to *risit olli*, v. 358

130. *Jubare*, scil. *Solis*.

131. *Retia rara*—"wide-meshed nets."

Plagae—the nets of coarser material and smaller meshes. The word properly means the ropes by which the nets were stretched.

Ferro—abl. of material. The *venabulum*, or hunting-spear, had a long and broad iron head, as seen in the illustration below



A net is represented in the subjoined woodcut.



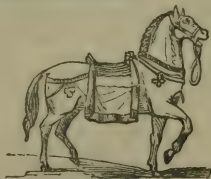
132. *Massyli*—a people of the east part of Numidia proper. The word is equal to Afer.

Ruunt—another instance of zeugma, the word referring to *retia*, *plagae*, *venabula*, *equites*, and *canes*.

Odora—"keen scented." The word does not appear to be found elsewhere. *Vis* may mean either "a numerous kennel of strong dogs," or it may be a mere circumlocution like *βῖν* in Greek. Lucretius has *fida canum vis*, and Hor. (Epod. vi. 6), speaking of dogs, says, *amica vis pastoribus*.

133. *Cunctantem*—"lingering," viz., at her toilet. Cf. Ter. Heaut. ii. 2, 11, *Nosti mores mulierum, dum moliantur, dum comuntur, annus est*.

135. The *frenum*, or bridle, included the bit, headpiece, and reins.



137. *Sidöniam*—sometimes *Sidöniam*. (Æn. xi. 74; Ovid Met. iii. 129, etc.) On the *chlamys* consult Æn. iii. 484; the *limbus* or ornamental border will be seen in the woodcut there, and also one kind of *fibula*.

138. *In aurum*: Her hair was collected into a knot or *κράβυλος*, and fastened with a golden *fibula*, clasp. On these parts of dress consult Ramsay's Antiq.

139. The *fibula* here spoken of is a clasp fastening the belt with which her *tunic* is girt about her waist. Various kinds of *fibula* are represented in the following cuts



141. This comparison of Æneas to Apollo and of Dido to Diana, is worthy of careful observation.

143. *Lyciam*—Pataris or Patara, the chief city of Lycia, was situated on the Xanthus, not far from the sea, and contained a temple of Apollo, second only to Delphi. Here, on account of the greater mildness of the climate, the god was supposed to spend his winter (hence the epithet *hibernam*), while in spring he migrated to his maternal Delos. Thus he is called by Hor. *Delius et Patareus Apollo*.

146. *Cretesquē*. Observe the force of the arsis in lengthening the final short syllable.

Dryopes—a Pelasgic tribe, inhabiting part of Thessaly, and afterwards part of Doris, called from them Dryopis.

Agathyrsi—a Scythian people of European Sarmatia—the epithet *picti* seems to mean that they painted or tattooed their skin. By the mention of this people, the poet appears to indicate simply that nations from the most distant and uncivilized parts of the world flocked to worship the Delian god.

Fremunt—"dance while they sing."

147. *Ipse* is expressed because *Cretes*, *Dryopes*, etc., come between.

148. *Fingens*, i.e., *comans*, *ornans*. In statues of Apollo the front hair is scrupulously arranged. *Implicat auro*, i.e., surrounds it with a golden diadem or fillet.

149. *Ibat—enitet*. The poet uses *ibat* as a historian, i.e., not as consistent with the context, but in reference to his own time; *enitet*, in the pres., is, however, immediately subjoined, and is to be taken as co-ordinate with *infer* and *jungit*. 142. With *tela sonant* cf. Hom. II. i. 46.

152. *Dejectae*—"having cast themselves down," "having bounded down." Wund. explains "driven down by the hunters," but Wagn. argues that wild beasts are said *dejici*, not when they are driven down, but when they are transfixed and slain by the sportsman. Cf. Æn. v. 542.

154. *Transmittunt campos*, i.e., *transcurrunt*. It is similar to the phrase *mare transmittere*, the reflexive pronoun being

omitted. Virgil borrowed from the Lucretian phrase (il. 829) *equites transmittunt medios campos*.

155. *Agmina glomerant*, i.e., so collect themselves as to form herds.

160. See Æn. i. 124.

162. *Passim*, i.e., without order.

164. *Tecta* means shelter of any kind—rocks, caves, trees, etc. *Amnes*, i.e., torrents caused by the rains, *nimbus commixtus grandine*.

166. *Prima*, either "primeval earth," or for *Primum*—"first of all, Earth and Juno gave the signal, and THEN (*tum*) the nymphs ululant;" Wagn., Gossr., and Forb. *Tellus* was one of the deities presiding over marriage, and properly so, as being "the producer and nourisher of all things."

Some have conjectured *Furæ et Tellus*, since the Furies presided over unfortunate marriages; but they would not be rightly conjoined with *Tellus* and *Juno*.

On the *pronubæ* consult Ramsay.

167. *Conscius connubiis* (on scansion see i. 73 and iii. 578)—the latter word is in the *dat.*, by which case *conscius* is followed, even in Cicero. Some read *connubii*, contrary to the best MSS. This is different from the *dat.* of the person following *conscius*, on which see Kritz, Sall. Cat. 22, 2. The lightning-flashes as marriage torches, and the melancholy wail of the mountain nymphs as bridal songs, are but ill-omened introductions to the new alliance. Milton has been accused of imitating this passage in his description of the convulsions of nature when the "mortal sin original" was completed.

Earth felt the wound, and nature from her seat,

Sighing, through all her works gave signs of woe,

That all was lost.

And again, in reference to Adam's transgression—

Earth trembled from her entrails, as again In pangs, and nature gave a second groan:

Sky lower'd, and mutt'ring thunder, some sad drops

Wept, at completing of the mortal sin original.

170. *Specie*—"a sense of propriety;" *fama*—"a regard to reputation."

173. For the description of *Fama*, Virgil is indebted to Homer, II. iv 440 sqq., which see. Rumour is called *Ὀρρα* or *Φήμη* by the Greeks.

174. For *malum qua* Wagn. reads *malum quo*. Forb. retains *qua*, and thus paraphrases: *Fama, qua non aliud malum majore viget mobilitate et celerius vires acquirit*. After *ullum* there is a *colon* in most editions, but Forb. omits it.

176. *Parvamente primo*. Fearful of consultation at first, Rumour is quiet, and seeks retirement, crouching as it were through dread, and contracting her body. After a little she gains confidence, and boldly shows herself. No one will be at a loss to appreciate every point of this description.

177. *Solo*, abl. of *solum*—"the ground."

178. *Fama* is represented as of the race of monsters—the daughter of *Terra*, and sister of *Cœus* and *Enceladus*. *Terra* is said to be "enraged at the gods," because they had hurled the Titans, her offspring, to Tartarus. Consult Class. Dict. and Keightley's Mythology.

180. *Pernicibus*, from *pernix*—icis (*per nitor*), "struggling right on," i.e., "persevering," "untiring."

The feathers attributed to *Fama* represent the successive retailings of a rumour, each person reporting, adding his plume, and thus hastening the flight of the monster; and the eyes BENEATH the feathers indicate that while *Fama* sees all persons, she is seen by none.

184. *Coeli medio terraeque*—"between heaven and earth." The poets often use *medius* with the genitive, for *inter*. So *Vas. B. G. i. 34*.

186. *Custos*—carefully watching that nothing should escape her.

190. *Replebat gaudens et canebat*, i.e., *gaudet replere et canere*. In words so opposed as *facta* and *infecta* the conj. is usually omitted, e.g., *nolens volens—digna indigna*, etc. But here the poet has reference to men who rejoice to hear anything which they can retail, and are easily induced to add new and groundless fabrications while they repeat the original story.

191. Elsewhere, when *Cretus* is used, the abl. follows without the prepos. Gossrau thus distinguishes between the phrases:—He says "*cretum ab aliquo=esse oriundum*—*cretum aliquo=natum, ortum esse*." Some editions omit the prepos. *Viro* for *marito*.

193. *Fovere hiemem luxu*, is an unusual mode of saying "*se luxu fovere per hiemem*."

Wytténb. thinks that the conduct of Antony and Cleopatra afforded to Virgil this suggestion.

194. *Regnorum*, i.e., the one of Carthage, the other of Italy.

195. *Diffundit in ora*, i.e., *spargit per ora*—*longe lateque divulgat*, "publishes far and wide."

196. *Iarbas*, king of the Maxitani in Numidia, who had given permission to Dido to settle in his territory, and who had unsuccessfully sought her hand. The name is sometimes written *Hiarbas*. He was the son of Jupiter Ammon (or Hammon), whose temple in an oasis in Marmarica was long celebrated, and will be remembered in connexion with the history of Alexander the Great.

198. *Garamantide*, i.e., *Libyca*. The Garamantes were a people of inland Africa above Gaetulia, inhabiting a considerable portion of the district now called Fezzan.

200. *Centum aras*—see *Æn. i. 416*. *Posuit*, used as a Greek aorist. Wund. Forb. accounts for the variation of tense by saying that Iarbas had consecrated the "ever-burning" fire at the time when he introduced the worship of Hammon into Numidia before all the hundred temples were completed. The phrase *vigilem ignem* will remind all of the worship of Vesta.

201. *Excubias aeternas*—in apposition to *ignem*, to express the object of Iarbas, *ut essent excubiae aeternae*.

202. *Solum et limina*. Heyne makes these words the accus. depending on *sacraverat*. But Wagn. and Forb. take them as nom., the substantive verb to which they are subject being omitted. The epithet *pingue* refers to the great number of victims slaughtered; and *limina sertis florentia* to the numerous festivals, during which the temples were adorned with garlands.

203. *Ameis animi*. So in *Geo. iv. 491* we meet *victus animi*, and at 310 of same *Geo.*, *trunca pedum*. The genitive denotes the part affected, whether it be of the general nature of man or of his body.

204. *Media inter numina*—"before the images of the deity," or simply "in the temple," as the god was supposed to "fill the house" with his presence, and to be cognizant of acts done in all parts of it. *Munera* was read, says Servius, for *numina*.

206. The tone of this address, breathing impiety and audacity, is in keeping with the stern and fiery temperament of the Africans.

Maurusia—"Moorish." Mauri, or Mauritanii, was a general name including a number of nations, of which the Maxitani were one.

207. *Epulata*—"after feasting," when the libations were made. *Libat nunc*—this is to remind Jupiter that it was the influence of Iarbas that made the Mauri worship him, whereas they had not done so previously.

Lenaem honorem, i.e., *honorem vini—vinum in Jovis honorem effusum*. *Lenaeus*—an epithet of Bacchus. See Smith's Class. Dict.

208. Compare the impious address of Timon in Lucian, *Tim. i.* The sense is this: You do not seem to behold these things; for, if you behold them and do not take vengeance, then do we groundlessly dread you.

209. *Caeci ignes*, i.e., *vani, inanes*. Heyne. *Caeci, qui non urunt*. Gossrau. *Caeci*—"blind in aim," i.e., which do not strike those whom they ought to strike. Wagn.

210. *Inania murmura*—the acc., not the nom. *Murmura*—thunder; *inania*—unavailing to terrify the wicked.

214. *Rēpuli*. Observe the first syll. long.

Dominum, i.e. *ul dominus*, *δεσπότης*. She rejected me as a husband (*maritus*), but Æneas she has received as a *master*.

215. *Ille Paris*—"that well known (notorious) effeminate Paris;" or, "*that adulterous Paris*." Like another Paris, he has taken away from me my betrothed wife.

Semiviro. The Romans in Virgil's time held the Phrygians in contempt for their effeminacy.

216. Moeonia bordered on Phrygia. The *mitra*, or *cap*, was a common head-covering among many Asiatic nations; it was fastened below the chin by ribbons, which partly covered the jaws and temples, as seen in the woodcut beneath.



217 *Subnixus montum*. On the construction see note i. 228, and ii. 210. *Quippe* is expressive of strong irony.

222. *Alloquitur*. Last syll. lengthened by arsis.

This commissioning of Mercury is borrowed from Hom. Od. v. 28 sqq.

On *Mercury* consult Smith's Class. Dict. and Keightley's Myth.

225. *Expectat*—"lingers." *Datas urbes*—see Æn. i. 258.

227. Observe the oblique form of narrative rarely found in epic poetry. See below, 289, 294.

228. *Bis*—once from the attack of Diomedes, Hom. Il. vi. 311, and secondly from Achilles (by Neptune's interference), Il. xx. 291. Heyne. To this latter instance Wagn. objects that Neptune did it of his own accord, and not at the instigation of Venus. He proposes, therefore, three other explanations: (1.) The second rescue of Æneas referred to was on the occasion of the burning of Troy. Of this Thiel and Forb. approve. (2.) That Venus rescued Æneas from the Greeks, first at the storming of Troy, and afterwards during his voyaging through their states. (3.) That the two overthrow of Troy are understood. In confirmation of this he compares iii. 476.

Vindicat=*vindicavit et adhuc vindicat*.

229. *Gravidam imperiis*. (1.) Which shall produce many illustrious commanders. (2.) Which shall embrace under its sway

the entire globe. (But this, says Wund., would be a *tautology*, as the same idea is stated in 231). (3.) Which has produced many powerful nations, to be subdued by Æneas. This last explanation is adopted by Wund., Wagn., and Forb.

231. *Proderet* = *propagaret*, *tamquam auctor stirpis*. *Latum orbem mitteret sub leges*—a confounding of Æneas and Augustus, intended as a compliment to the latter.

232. *Accendit*, scil. *eum*, suggested by *ipse* following.

235. *Spe, inimica*. This is almost a solitary instance in heroic poetry of a monosyllable placed in arsis with a hiatus, the long quantity of the vowel being preserved. The primary (Triemimeral) caesura, and the great emphasis on the word itself, may excuse the license. See Æn. i. 16; Ecl. ii. 53.

236. *Ausoniam prolem*—the offspring in Ausonia (Italy), with an Ausonian woman, viz., *Lavinia*.

Et after *nech* has a negative force; or rather, the latter clause is so joined by it to the former, as that both coalesce into one negative enunciation.

Lavinia. The first syll. is here, as i. 2, and elsewhere, long; but *Lavinium*, the name of the city, has the *a* usually short, as at Æn. i. 258, 270, etc.

237. *Naviget!*—"Sail he must," with particular emphasis, forming, as it does, a whole foot, and the first word of the line.

Hic nuntius—"Let this be our message," or "Be thou our messenger of this mandate."

239. *Talaria*—either the "sandals provided with wiags," or the "fastenings," so that the wings themselves will be under-



stood as attached to the heels, as seen in the foregoing woodcut.

242. *Virgam*—the *caduceus*. See Mythol., Keightley.

243. *Mittit*—"conducts." The Greeks called him *ἑκροπομπός, πομπαῖος*.

244. *Lumina morte resignat*. These words have caused great difficulty to commentators. We simply enumerate the principal explanations: (1.) He relaxes their eyes in death; *resignare* having thus the same meaning as *solvere*. Heyne and Forcell. (2.) He opens again the eyes of the dying when on the point of death, i.e., he recalls the dying to life. Wagner. (3.) As Mercury gives and deprives of sleep, so he again seals the eyes in the sleep of death. Jahn. (4.)

Mercury, the *ψυχοπομπός*, opens the eyes of the dead whom he is about to conduct to Orcus; for the shades in the lower regions are represented as *seeing*. Henry, followed by Forbiger.

247. The story of Atlas, son of Japetus and Clymene, turned into a mountain by Perseus, and compelled to bear the world on his shoulders, is well known. Mercury alighted on the peak (*apicem*) of Atlas, as being higher ground, preparatory to his descent to the plain. The epithet *duri* is applied on account of the *toils* of Atlas, and the circumstances recorded in 249 sqq.

249. *Pinifer* is not to be interpreted too literally; it is a general epithet of mountains in the poets.

252. *Nitens*—"poising himself." *Cyllenius*; he was born on Mt. Cyllenus, in Arcadia. Cf. Milton, in his description of the descent of Gabriel.

254. *Avi*—a *Mergus*, or some such fish-nunter, which soars at a considerable height above the water, and, after marking its prey, swoops down upon it with the violence of a hurricane.

256. The authenticity of this and the two following verses is doubted by almost every commentator. The following are among the objections urged: (1.) 257 is absent from some MSS., 258 from most, while in others 257 is placed after 258. (2.) The lines are very tame, insipid, and rugged. (3.) The *homoioteleuton, volabat et secabat*. (4.) The *asyndeton* (want of conjunctions) in the verses, and the extraordinary connexion of the words *litus arenosum ac Libyæ ventosque secabat*. But, besides these, Wagner puts forward others:—(1.) The words *terras inter coelumque*, which imply high flight, ill accord with *humilis iuxta æquora* of the preceding line. (2.) The reference to Mercury's mother and grandfather is spiritless, and ill placed. (3.) It is absurd to extend the comparison through so many lines, when the subject is a trivial affair, especially as Virgil uses *haud aliter* only in

similes where dignity and grandeur are conspicuous. Wagner farther imagines, that some grammarian added the lines lest the reader might suppose that *avi similis* in 256 might be interpreted literally as if Mercury were in shape of a bird; and that 258 was appended lest the *subject* should be wanting, while 257 found a place in the text to explain *circum litora, circum scopulos* of 254, 5.

257. *Litus arenosum ac Libyæ*. This Wagner takes to be the true reading, the interpolator having inserted *ac* in the third place, for *ac litus arenosum Libyæ*. Others write *ad*, and others omit altogether.

258. *Maia*, the mother of Mercury, was one of the Pleiades, the daughter of Atlas and Pleione. The Romans called the Pleiades, *Vergiliae*.

260. *Tecta novantem*—building a new private mansion for himself.

261. *Conspicit. Atque*. This is Wagner's punctuation: a semicolon is usually placed after *conspicit*. Wagner asserts that this particle, *atque*, when placed at the beginning of a sentence, expresses amazement at some unexpected circumstance. It here indicates the astonishment of Mercury at the dress of Æneas, and the total change of his manners and character. *Stellatus*, viz., on the hilt and scabbard.

lāsipide—four syllables.

262. *Laena*—*χλαῖνα* was a peculiar kind of woollen cloth, with a long loose nap, not made into any particular shape of robe, but used as an outer hap in various forms. See Ramsay's Rom. Antiq. *Ardebat*=*splendebat*.

Murex—a shell-fish which supplied a purple dye. It was found in large quantities at Tyre, on the coast of Laconia, and other places. See v. 205.

264. *Telas*—"the warp." Dido had interwoven, here and there, "fine threads of gold." See iii. 483.

265. *Invadit*—"angrily addresses." The word is characteristic of the speech of Mercury, and indicative of the tenor of what is to follow.

269. *Torquet* refers to the revolution of the earth on its axis, for Virgil was aware *Terram circum axem se summa celeritate convertere et torquere*, Cic. Acad. iv. 39, 123.

276. *Spes heredis Iuli*—*débentur*. Wagner, comparing 236, *Ausoniam prolem*, thinks that he has caught Virgil "napping." Forbiger defends the poet by saying that he is here correcting himself, justly thinking that at this very time, when Æneas was held in the chains of Dido's love, Ascanius would naturally be of more concern to him than any offspring to be derived from a new marriage in Italy.

277. *Mortales visus reliquit*—"vanished from the sight of men." He had assumed mortal shape to enable Æneas to see him, but now he "divests himself of his human form." Gossr.

283. *Ambire*, i.e., *adire cum gratia, et quasi per ambages*. It is like our phrase, "to get round a person," though perhaps different in origin.

284. *Quae prima exordia sumat*—"How is he to open the matter?"

285. *Atque* is objected to, as it is alleged there is no connection between this and the foregoing lines—(indeed, 285, 6 have been discarded by some editors as returning in viii. 20, 21, and as being omitted from some MSS.)—and *atque* and *utque* have been proposed as emendations. Wagn. and Wund. defend *atque*, the latter suggesting that *Heu quid agat*, 283, = *incertus est quid agat*, to which (*incertus est*) *dividit* may be naturally connected by *atque*.

Celerem does not mean *celeriter*, but is to be taken rather as an epithet of the mind whose thoughts and decisions follow one another in the quickest succession; thus we say "as quick as thought." The Homeric phrase *διάνδιχα μεμνήμηνεν*, is here translated.

287. *Alternanti*—"wavering," "hesitating," deliberating now this, now that plan. The use of *alternare* in this sense is almost unique.

288. *Vocat*. Observe the peculiarity of poetic diction. Without making known the *sententia*, we are at once informed of what the principal agent does.

On the names *Sergestus* and *Serestus* see note, Æn. i. 611.

Instithea—Gk. accus. See Gram., under Gk. nouns of decl. ii.

289. *Classem aptent*, i.e., *jubet* (suggested by *vocat*) *ut aptent*. *Aptent*—"equip," with oars, sails, and other gear.

Cogant socios. This is a kind of *hysteron proteron* (see note, Æn. ii. 353)—"having collected their companions they should equip."

290. *Quae rebus sit*. This order of words (rather than *quae sit rebus*) is preferred by Wagn. and Forb. as improving the rhythm of the verse.

291. *Quando* is not a word of time here, but of circumstance=*quoniam*, or *quandoquidem*.

293. *Mollissima*—"the least painful to Dido." *Aditus*—"opportunities of conversation."

294. *Quis rebus dexter modus*, i.e., *quis modus ex variis modis rei gerendae sit dexterimus*. "What mode of action was best suited to the circumstances."

Ocius, scil. *dicto*, as more fully at i. 142, *itius dicto*.

297. *Excepit*, scil. *auribus, sensibus*, i.e., *animadvertit*.

298. *Omnia tuta timens*. Forb. had formerly interpreted, "fearing everything though safe," or "fearing everything even when safe;" but he now agrees with Dr Henry in explaining it thus: "Fearing this very thing that all things are safe," i.e., fearing that this too great good fortune cannot long continue.

Eadem Fama—"that same Rumour" who reported to Iarbas the arrival of Æneas. She is called *impia*, because she reports without cessation falsehoods no less than facts.

Furenti—either as above, 69, "like one maddened," or by anticipation alluding to her frantic conduct after the departure of Æneas.

300. *Inops animi*, so *inops rationis* (Stat. Theb.), *inops consilii* (Livy).

301. *Bacchatur*—"runs about wildly after the manner of the Bacchantes." The more ancient triennial orgies (*τριετηρία*) of Bacchus, introduced into Greece by the Thracians, are here alluded to. They were celebrated on Mt. Cithaeron by the Thebans, with all the wild and boisterous enthusiasm of savage life. For fuller information, consult Dict. of Gk. and Rom. Antiq. (Smith).

Excita commotis sacris—"roused at the opening of the rites." The sacred implements, vases, *thyrsi*, and even the statue of the god, were seized and carried forth by the worshippers.

302. *Thyias*—*adis*, *θυιάς* (*θύω*)—a Bacchante.

Baccho audito. The cry "Io Bacche" being heard. Thiel understands, "when the voice of Bacchus himself, encouraging the worshippers, was heard."

Stimulant—urge her on in haste to Mt. Cithaeron to the ceremonies.

303. *Nocturnus=noctu*. Adjs. are often used thus for advs., as *matutinus*, viii. 465. *Vespertinus*, Hor. Sat. ii. 4, 17. So also *νύχτιος*, *νέπιος*, *χελιδόνος*, etc.

306. *Sperasti tacitus decedere*, for *sperasti te tacitum decedere*, a not unusual construction with the Latin poets, in their fondness for imitating the Greeks.

308. *Nec moritura tenet*, i.e., *retinet*. The sense is, Nor does my death, which is sure to happen if you depart, detain you.

310. *Aquilonibus*—put for the winds generally, though Dido would naturally name that wind which would be adverse to the voyage of Æneas.

311. This is an argument, *a majori*. If you were going to Troy still in its glory, you would not set out amidst such dangers; much less ought you to set sail for a foreign land, where no home is prepared for you.

314. *Per dextram*—by the right hand, which we have joined in hospitality. On the form of oath, see Æn. ii. 142, and Soph. Phil. 469, *πρὸς τὸν σὶ πατρός*, etc. *Tē* is governed by *oro*, 319.

315. *Aliud nihil*—nothing but tears and prayers. This line refers as well to what follows as to what precedes.

318. *Domus labentis—de gente Didonis intelligendum, vel potius de Didone ipsa, quae hic novam gentem regiam conditura est.* Forbiger.

320. Having referred to personal favours and private considerations, she now turns to the troubles and difficulties which Æneas had brought on her, and which he can alleviate, or remove, by remaining at Carthage.

Nomadum tyranni—"kings of the Numidians;" Iarbas is particularly meant. The name Numidae, Sallust, Jug. 18, derives from *Nomades*, i.e., the shepherds—pastoral tribes, from *νομάς*. Numidia is called *Nomades* by Martial.

321. *Infensi Tyrii*. Either Tyrian nobles had been rejected when seeking her hand, or the general body of the people were dissatisfied that they are made subject to Æneas, a foreigner.

323. *Cui deseris me*—shortly for *cui relinquens me deseris*. *Moribundam*, i.e., *morituram per te*.

324. *Hospes—hoc nomen de conjuge*—How much bitterness of reproof do these words convey! Cf. ii. 678.

325. *Quid moror*. These words have reference to *moribundam*, 323. The meaning is, "If I am to die, why do I delay to lay hands on myself before Iarbas or others of my enemies destroy me?" After *an* supply *moror* from the foregoing.

326. *Gaetulus* is put for *Afer* generally, since Iarbas was king of the *Maxitani*, and not of the Gaetulians, as we have seen.

327. *Suscepta fuisset*. This verb usually applies to the act of a father in taking up his children, in token of his wish that they should not be exposed, but saved. It thus means to rear, to educate, and is not to be confounded here with *concipere*. Cf. Ter. Andr. ii. 3, 27.

330. *Capta ac deserta* is a strong phrase for "abandoned by you." *Capta* is supposed by some to have reference to the dreaded captivity by Iarbas, but this seems quite irreconcilable with the foregoing lines. Gossr., finding the difficulty of *capta* insurmountable, rejects 526-30 altogether. *Capta*, however, seems to mean "taken in," "outwitted," "deceived."

332. *Curam*, i.e., *dolorem*.

335. *Promertam*, scil. *de me*, that is, you have conferred many favours on me.

Elissa, or *Elisa*, was the proper name of

Dido, which latter term is said to mean a wanderer.

336. *Regit*—the common reading is *regel*. On this Wagn. remarks that *dum* with the *fut.* signifies continuance of time, without any limit being assigned; but with the present it denotes all the time that elapses up to the end of a period whose duration is fixed.

337. *Pro re=pro re nata*, i.e., considering the state of affairs. *Furtum* is anything done in a clandestine manner; the idea of "a desire to deceive" being necessarily implied.

339. *Praetendi taedas*, i.e., I have never put the name of marriage on our relationship.

Haec foedera, "such engagements," viz., as those of marriage. *Aut* after *nec* becomes negative.

341. *Meis auspiciis*. These words are seldom employed in reference to the affairs of an individual; the signification is transferred from public matters, more especially from the consuls and generals of the armies, *qui aut suis aut alienis auspiciis res gerunt*. The life of Æneas was hereafter to be regulated according to the will of the gods or the Fates, and therefore *alienis auspiciis*.

342. *Urbem Trojanam colerem*, i.e., "I should have built a new city on the ruins of ancient Troy, and now be inhabiting it, taking a delight in paying yearly honours to the Manes of my friends." *Reliquias*, the Manes, as translated; not the *sepulchres*, which is Heyne's opinion. Wagner understands it as the city itself. The variety of tense in *colerem* and *posuissem* will be easily explained. There is a *zeugma* in *colerein* which is applied to *reliquias* and *urbem* in different senses.

344. *Manu*, pleonastically, as is often the case when words of art and industry are spoken of. So *ore* or *voce* after verbs of speaking.

345. *Grynium*, or *Grynia*, was a town of Aeolis, famed for a temple and oracle of Apollo.

346. *Lyciae sortes*—Apollo's oracle at Patara in Lycia. See above, 143, note. *Capessere*—"to make for."

348. *Detinet*, i.e., so delights and interests you that you cannot leave it.

350. *Quae invidia*, i.e., by what feeling of envy are you influenced, so that you do not wish us to settle in Italy? Thiel remarks, that the metre is well suited to the sense—the quick movement of *invidia est* (— u v — |) followed by the slow and deliberate enunciation of the long monosyllables, *et, nos, fas* (— | — | — |), with the renewed earnestness in *extera*, (— u v |) all contribute to give the words

full power, and bring out the feeling in all its force.

353. *Admonet*, viz., that I should go to Italy and found a new kingdom.

354. *Capitis*. *Caput* is often put for the whole person by a well known image. So Hor. *desiderium tam cari capitis*.

357. *Utrumque caput*, i.e., both yourself and me. Not Æneas and Ascanius, as some interpret; nor Jupiter and Mercury, as others would have it.

359. *Hausi*—"I drank it in with these very ears." So Hor. Od. ii. 13, 32, has *bibere auribus*, and Livy xxvii. 51, *oculis auribusque gaudium haurire*.

362. *Aversa*, i.e., obliquis, *torvis oculis*.

364. *Luminibus tacitis (ipsa tacens)*—with eyes which silently gave expression to her indignation.

Sic accensa—roused farther to wrath by the survey of him.

On this whole passage Schirach remarks: "Imagine to yourself the face of a person silently surveying another, the eyes slowly journeying from head to foot, and as slowly returning to the point whence they started on their tour of inspection. The whole passage is most beautiful, but these few verses carry off the palm from all others, since they depict the scene with that truthfulness to nature which only the highest poet can represent."

366. *Cautibus* and *horrens* are clearly connected in sense and syntax. *Horrens*=*arduus*, for it means both "horror-causing" and "sharp-pointed," which latter sense it retains in older English; thus Milton, "Horrent arms."

367. As Mt. Caucasus was inhabited by wild and savage tribes, the Romans, when they wished to represent a person as *uncivilized* and *rough*, said that "He was born at Caucasus."

Hyrcania, near Caucasus, lay between the Caspian Sea, Media, Parthia, and the river Oxus.

368. *Quid dissimulo*—"Why do I withhold my rage?" i.e., "Why do I not burst forth with the full force of my resentment; he cannot injure or insult me more than he has done?" The change to the third person in *ingemuit*, etc., is strongly indicative of her grief and passion and pretended contempt.

369. *Fletu* for *fletui*. See Ecl. v. 29. *Ingemere* and *ingemisco* are usually followed by a dat., but in Ecl. v. 27 by an accus.

371. *Quae quibus anteferam*, i.e., *quibus durioribus hæc tanquam leniora anteponom*: Heyne and Forb. Others refer the phrase to the order or plan of narrative, but this is not good. On the double interrogation consult Kritiz, Sall. Cat. xlvii. 1.

373. *Ejectum litore*, i.e., *n litus*, as in lii. 135, *subductæ litore puppes*.

375. The *brevity* and *abruptness* are characteristic of the confused and excited mind of Dido. In *Amissam classem* there is contained a bitter reproof, that she had been the means of saving that very fleet in which he was now about to sail for Italy and abandon her.

376. To *augur Apollo* and *Lyciae sortes*, supply from 381, *jusserunt Italiam petere*, for *interpretes* (messenger) applies only to *fert*. There is strong irony throughout, and *horrida* is especially emphatic. *Horrida jussa* is interpreted by some, "orders which one would shudder to disobey."

379. *Scilicet*—strongly ironical, implying, of course, that she gave no credence to his statements. See Æn. ii. 577, and Ter. And. i. 2, 14.

Quietos—this word has reference to the Epicurean doctrine, that the gods "*securam agere vitam*." See Hor. Sat. i. 5, 101.

380. *Neque* is seldom doubled in Virgil, as here. It is better suited than *nec* to express transition, but it is a weaker negative. See Geo. iv. 9; Æn. viii. 316.

381. Observe the three imperatives without a conjunction, *I, sequere, pete*.

Pete regna—she insinuates that desire to rule is the main cause of his departure.

382. *Pia numina*. As the deities were themselves reckoned *pii*, so she believes they will defend mortals who are *pii*, and punish those who are *impii* (void of natural affection and ungrateful) and *perjuri*.

383. *Hausurum supplicia*—"drink the cup of punishment to the dregs." *Haurire* is used of those things which, whether they be good or evil, we bring upon ourselves by our actions; Wagn. *Didæ*—Greek acc.

384. *Atris ignibus*—"Like one of the Furies, I shall everywhere meet you, and hold out smoky torches before you;" that is, [poetic imagery being removed,] a bad conscience, on account of the crime committed against me, will torture you, and the image of the injured Dido will haunt you.

Thus Wagner in his larger edition. In his smaller, however, he changes his opinion, and explains as follows: "With the smoke and flame of my funeral pile, as an evil omen, I, absent, will persecute you, though distant." This interpretation suits better 661 sqq., as well as line 385, *et cum frigida*, immediately following. Other explanations we deem it unnecessary to give.

385. *Anima seduxerit artus*, for the prosaic *animam ab artibus sejunxerit*.

387. *Manes* is used for the *place* of spirits. *Hæc fama*, i.e., *fama hujus rei*.

388. *Medium sermonem abruptum*, i.e., she put an end to farther conversation by not waiting for the reply of Æneas: breaks off the conversation before it was finished.

392. *Marmoreo thalamo*, i.e., in *thalamum marmoreum*, *marmore ornatum*.

393. *Pius Æneas*. *Pius*, because more attentive to the will of the gods, and the interests of his son, than to the wishes of Dido and his own inclinations.

397. *Incumbunt*, scil. *operi rescindendarum navium*.

399. *Frondentes remi* and *infabricata robora* refer to the same thing, viz., the branches and shoots with the leaves still unstripped, and the stems unfashioned.

Infabricatus is among the ἀπαξ λεγόμενα.

401. *Migrantes—et ruentes*, i.e., *ruentes ut migrantes (festinare) solent*. *Cernas*—"you may perceive (if you wish)," a poetic expression for *cerneres*.

402. Wagner writes *velut* and *not veluti*, alleging that *veluti* and *uti* are never written in Virgil, except before consonants.

Veluti cum = ὡς ὅτε.

403. *Hiemis memores*. Cf. Hor. Sat. i. 1, 35, "*magni formica laboris ** haud ignara et non incautus futuri*."

404. *It agmen—et convectant*. On the variation in the number of these two verbs with the common subject *agmen*, consult note, Æn. iii. 676, and i. 70. The verb *convectare* is said to be found only here and in Tac. Hist. iii. 27. *Calle angusto*,—cf. Geo. i. 380.

406. *Agmina cogunt*. This is a military phrase applied to the duty of those who brought up the rear, and prevented the soldiers from straggling or from plundering.

407. *Moras* is for *morantes*, as *opus* for *operantes formicas*, by a well known poetic usage. Thiel quotes a most appropriate example from Ter. Andr. ii. 3, 21—*uxorem his moribus dabit nemo*, i.e., *homini sic morato*—"to such a character."

Fervet—"glows." This verb is used to express activity and quick motion, since these produce *fervorem*. On the two forms, *servēre* and *fervēre*, see Geo. i. 456; on *stridēre* and *stridēre*, Geo. iv. 262; and on *fulgēre* and *fulgēre*, Æn. vi. 827. See below, 409.

408. *Quis sensus*—"by what name am I to call that feeling," according to the distinction laid down between *qui* and *quis*. See note, Æn. iii. 608.

411. *Aequor misceri*. Wund. interprets, of the movements and the din of many individuals engaged in labour.

413. *Ire in lacrimas for descendere ad lacrimas*—"to have recourse to tears."

414. *Animos=iras*, or it may be opposed to *suppler*, and be equal to *superbi spiritus*, the pride of the queen alternating with the weakness of the woman.

416. *Properari*, used impersonally. The common editions have a semicolon after *circum*, but Wagn. punctuates after *litore* (;) making *undique circum* mean *ex omnibus, quae circa sunt, locis*.

417. On *carbasus*, see note, Æn. iii. 357.

419. *Si potui—si=si*, or *wenn* in German, and is to be translated, "*Since I have been able to anticipate (sperare=expectare)*, (see 298, *omnia tuta timens*) my present grief, great as it is, I shall be able to bear it too."

423. *Molles aditus et tempora*, i.e., you were the only one who knew to discern the proper time when he was most affable. "You alone knew the soft approaches to the hero's heart, and the seasonable moment to enforce them." Galbraith.

424. *Hostem=odiosum virum*. Heyne. Thiel takes it as equal to *hospitem*, which was the original signification of *hostis*.

426. *Aulis*, in Boeotia, where the Grecian chiefs, having assembled with their forces, previous to their departure to Troy, bound themselves by an oath not to return till they had captured the city of Priam.

427. *Patris cinerem revelli*. One of the most heinous of all sins, in the eyes of the ancients, was to disturb the ashes of the dead. The poet, perhaps, makes reference to the story that Diomedes carried away the ashes of Aechises, but afterwards returned them to Æneas, when he had been plagued for violating and retaining them. This circumstance, however, could not have been known to Dido at the time, but the poet, we have seen, does not avoid anachronisms, if the subject be suited to embellish his work.

433. *Tempus inane*, i.e., a season during which their relationship and close intimacy should be partially suspended, and an easy transition made by her knowing merely that Æneas, though not on terms of former friendship, was still near, and in Carthage.

435. *Veniam=gratiam, beneficium*.

436. This verse has given much trouble to commentators, the opinions of some of whom are enumerated underneath. (1.) And if you confer this favour upon me, I shall remember it gratefully so long as I live, and repay it abundantly at my death; Heyne, Jahn, and Süßl. (2.) And if you will confer this favour upon me, you will testify that it has been abundantly repaid at my death, i.e., that I have bestowed much more upon you than you have upon me; thus Wagn., who does not agree that *morte* means *during my life until my death*. (3.) Henry reads *cumulata*, and, referring to the words of Æneas, 360, *Desine meque tuis incendere teque querelis*, explains as follows:—"In deference to the wish of Æneas, I shall cease to worry him with complaints and entreaties, (i.e., *remittam*—I shall slacken in my remonstrances), although by his departure death is prepared for me, as it were, manifold (*cumulata morte*)." (4.) Forbiger interprets simply, and, as appears to us, correctly, "And if you perform this service for me, I shall repay it handsomely at my death;"

hinting probably at the succession to the kingdom or some other benefit.

437. *Fletus*—entreaties accompanied with tears.

438. *Fertque refertque*—"bears again and again." Not "bears to Æneas, and back from him to Dido."

439. *Tractabilis audit*, i.e., *ita audit ut commoveatur*.

440. *Placidus* expresses the general character of the disposition of Æneas, which it is the poet's duty to extol.

Deus—the deity, divine influence—no particular god being signified.

442. The poets associated cold, snow, ice, and other inclemencies of the weather, with the Alps, as here *Alpini Boreae* signifies the north wind blowing from the Alps.

443. For *altae* some copies read *alte*, but the former has the authority of the best MSS. *Altae consternunt* is equal to *ita consternunt ut altae sint*.

448. The suitability of the word *tunditur* in this place will at once be recognised; "is buffeted," "lashed."

Heyne puts a period after *curas*, but a semicolon is preferable, since a very close connexion exists between this and the foregoing line.

450. *Fatis*, scil. *suis*. *Conveza coeli*—see p. 310.

453. *Turicremis*. This is a word borrowed from Lucretius ii. 353.

455. *Obscœnum*—"foul," "disgusting in appearance;" or here rather "ill omened," "portending misfortune." Cf. Geo. i. 470.

456. Heyne remarks that this verse is admirably adapted to increase the horror of the scene. We now despair of the life of Dido when we find her pertinaciously silent on the subject of her death, even to her dearest relative. Thus are those determined on suicide wont to act.

457. *Templum*—the shrine dedicated to the shade of Sychæus.

De marmore, i.e., *quæ depleta est de rupe marmorea*.

459. *Velleribus niveis*—*Vellus* properly signifies wool shorn from the sheep, and hence anything made thereof, as *fillets* and *bands*, which are here meant.

460. *Hinc*, "from this temple."

462. "And the solitary screech owl, sitting on the house-top, often veiled with death-foreboding cry and protracted her length-drawn notes into a plaintive song." The *bubo* is a bird closely resembling the *noctua*, and receives its name, like our cuckoo, from the sound made by it. Virgil is the only writer who uses the word as feminine. This kind of owl was looked upon by the Romans as a death-boding and inauspicious bird; and did any one of the species find its way into a house, the members of the family exerted themselves to catch it, and nail it to

the door, in order that its sufferings might exhaust the calamities which its approach predicted to the household.

464. *Piorum* is the reading of Wagner, Stipfl., Gossrau, Forbiger, etc., instead of *priorum*. *Pius* is a common epithet of prophets, and seems more suitable than *priorum*, which the similarity of the first sylls. of *praeterea* and *praedicta* may have led a copyist to write.

469. *Pentheus*, son of Echion and Agave, and successor of Cadmus as king of Thebes. The story of his opposition to the introduction of the worship of Bacchus into Boeotia, and his consequent punishment, are well known. The *Eumenides* were otherwise called *Dirae*, *Furiae*, *Erinyes*.

470. With this verse, cf. Eur. Bacch. 916.

471. *Agamemnonius*—the possessive for the patronymic, as *Lycaonius*, x. 749.

Orestes—son of Agamemnon, and murderer of his own mother, Clytemnestra, was driven mad by the Furies, avengers of his crime; 472 states the means by which his guilty conscience was harassed.

Scenis, for *in scenis*—"on the stage." Wagn. adds that the *plur. numb.* indicates the frequent repetitions of the piece upon the stage. The story of Orestes is somewhat similar to that of Hamlet.

473. *In limine*—the threshold, either of Apollo's temple at Delphi, whither he had fled to escape their attacks, or the door of his own house, where the Furies met him, as he fled from his mother's spectre.

475. *Secum ipsa*—"with herself alone." *Modum*—"the kind of death."

477. *Spem fronte serenat*—"wears a calm aspect of hope on her countenance."

479. *Eo*, i.e., *amore in eum*. On such a ceremony for the recovery of a lover, see Ecl. viii.

481. *Aethiopum*. The *Aethiopes* were divided into two sections, the eastern and the western. All writers place them in the very ends of the earth. Cf. Hom. Il. i. 423.

Atlas. See above, 247. *Torquet*, more expressive than *sustinet*. It implies the daily revolution of the sun.

482. *Axem*—the globe. *Aptum*—"studied," "spangled," from ἀπρόσβατος.

483. *Massylae*, i.e., *Libycae*.

484. *Hesperidum*, the garden of the Hesperides, usually assigned to Cyrenaica, is placed by Virgil in Mauretania, near the foot of Mt. Atlas. The Fortunate Islands (the Canaries) are by others given as the locality of this garden. The priestess is said to be resident at Carthage at the time here spoken of.

486. *Spargens* is to be referred to *dedit*, not to *servabat*. *Soporiferum*, pass., i.e., to deaden the rage of the dragon, but not to

put him to sleep, for he behaved to be always awake.

487. *Carminibus*—magical charms.

489. The power of stopping the course of streams, or of making them flow back again to their source, was attributed to the *magi*.

490. *Nocturnos*, i.e., *noctu*, see above, 303, note.

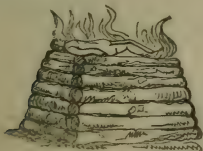
491. *Ornos*—not *ash trees* only, but all kinds.

493. *Accingier*—the old inf. for *accingi*, on which see Donaldson's Varronianus, p. 360 (2d. ed.) It is here *middle voice*, "that I gird myself with magic arts," as *my* weapons, i.e., that "I have recourse to." Such an apology was unnecessary for Dido and her times, but it would have been requisite in the case of a Roman of Virgil's age (see note, *Æn.* i. 469), when magic rites were condemned, and even subjected those who engaged in them to accusation before the law courts.

Artes is the accus. of the remote object, on which see *Æn.* i. 228, and ii. 210, note.

494. *Sub auras*—*sub* means motion from below, upwards, so that the phrase signifies "to raise a pile up towards heaven." As the Greek aspiration=*s*, and $\pi=b$, *sub*= $\acute{\upsilon}\pi\acute{o}$. Heyne explains *sub auras* as merely=*sub divo*, "in the open air."

495. The woodcut represents a pyre, or *ara sepulchri*, as it is otherwise called, with a dead body laid thereon. For a description of it see Ramsay, Rich, or Smith; and on the funeral ceremonies generally, consult the same authorities.



Arma—that is, the sword, mentioned below, 507 and 646.

497. Wagn. reads *superimponant* (scil. *famuli*) which Forb., deeming inconsistent with *secretu*, rejects, and adopts the lection *superimponas*.

498. *Juvat* ($\sigma\upsilon\mu\beta\acute{o}\lambda\eta$)—"it is necessary," or "expedient." *Jubet* is another reading.

500. Anna's character, unsuspecting and devoid of penetration, is well chosen, to render the working out of the catastrophe more easy and natural.

502. *Aut for nec*, after the preceding *nec*.

505. *Iuedis et ilice secta* "of pitch vines and split oak"

506. *Fronde funerea*—more particularly the leaves of the cypress.

508. *Effigiem*—an image of the person against whom the enchantment was directed, made of wax, or wood, was one of the most important parts of the magical rite. As the wax of the image melted, the faithless lover was supposed either to melt again to affection, or to be consumed by a miserable death, as a reward for his perfidy. The latter result was the one wished for by Dido.

509. *Effusa crines*—another example of the acc. after a passive part.; see note on *Æn.* i. 228; ii. 210. Transl., "with dishevelled locks." *Sacerdos*, i.e., the Massylian priestess mentioned above, 483.

510. *Ter centum tonat deos*—"thrice invokes with loud voice a hundred gods." Thus Wagn. in his larger edition; but in his smaller he joins *tercentum*, considering it equivalent to *plurimos*. Schirach and Thiel write *tercentum*, but take it adverbially, (not joined to *deos*) equal to *multipliciter, multis nominibus*.

Erebus, brother of Tartarus, and son of Chaos.

Chaos ($\chi\acute{\alpha}\omega\varsigma$, $\chi\alpha\acute{\iota}\nu\omega$, whence $\chi\acute{\alpha}\sigma\mu\alpha$), the great void in which all things were found; it is sometimes put for *Orcus*.

511. *Tergeminam Hecaten* and *tria ora Dianæ* mean the same thing, for Diana was called by three names—*Luna* in heaven—*Diana* on earth—and *Hecate* in the lower regions, and in this triple form she is represented in the woodcut below. The gods invoked were of course infernal ones.



512. *Latices simulatos Averni*—"The water pretending to be from Averna"

That poured on the altars was supposed to be taken from the Styx.

513. *Falcibus*, etc. Full grown herbs, also, cut by moonlight with brazen sickles, are sought for, with the juice of black poison, i.e., herbs covered with the ripened down of maturity, and swelling with poisonous juices. *Lac* is often used of the juice of herbs; see Ovid Met. xi. 606.

516. *Amor*, etc. "The 'mother's love' too, is sought for, torn from the forehead of an infant foal, and seized before the dam" (could secure it). It was a popular belief that if the excrescence sometimes appearing on the forehead of a foal were not immediately devoured by the mother, she lost all affection for her young. Hence it was used as part of the charm to relieve the mind from love. The fleshy protuberance referred to is called *Hippomanes*, different, however, from that other *Hippomanes* which we meet with in Geo. iii. 280.

517. *Mola*—"the salt cake;" see Ramsay. *Pis manibus*, i.e., *puris, castis*; see ii. 133.

518. *Exuta pedem*. See above, 509. This was a common practice in religious ceremonies.

In veste reclinata—"clothed in a robe, with girdle unloosed," as was customary.

520. *Sidera conscia fati*—the stars were "the eyes of heaven," and thus conscious, as it were, of heaven's decrees, and cognizant of all things done or doing upon earth. Thiel.

522. Apollonius (of Rhodes), iii. 744, and iv. 1058 sqq., has supplied to Virgil the main ideas in this beautiful description of night. Galbraith quotes the following from Young's Night Thoughts:—

Night, sable goddess! from her ebony throne,
In rayless majesty now stretches forth
Her leaden sceptre o'er a leaden world.
Silence, how dead! and darkness, how profound!

Nor eye, nor listening ear an object finds:
Creation sleeps, 'tis as the general pulse
Of life stood still, and Nature made a pause,
An awful pause, prophetic of her end.

The stillness of the night, and the repose of Nature's other works, contrast strongly with the turmoil of passion which gives no rest to the agitated queen.

523. *Silvae et aequora*—either "the woods and seas" themselves, as the wind was lulled at nightfall; or the "various forms of animal life inhabiting the woods, the fields, and the ocean."

Quierant—had gone to rest, i.e., were now wrapped in sleep.

525. *Pictae*—"speckled," "party-coloured." *Quaeque*, i.e., both sea fowl and those birds which frequent inland districts. But some take *quaeque lacus*, etc., to mean "those animals (i.e., fish) which frequent the

waters, and those that inhabit the lakes, for why, say they, should fish be omitted, since the poet's object seems to be to include all animals?"

527. *Somno*—the *dpt.*, according to Forb. and Gossrau—the *abl.*, in the opinion of Heyne, Wagner, etc. The former is preferable, since they are mentioned as *now enjoying sleep, and not as composing themselves to sleep.*

528. This line has been omitted by many editors as spurious. Forb., however, defends it as necessary to the context, and punctuates with a full stop after *ager* (525), and a colon after *laborum* (528). He, moreover, supplies *lenibat curas* after *at non infelix Phoenix*. Wagner puts a comma after *ager*, and a colon after *silenti*. Forbiger's opinion will, we believe, be readily adopted. See his note *in loc.* On *infelix animi*, see above, 203.

531. *Rursus resurgens*—such *pleonasm*s are not infrequent.

534. *Quid ago*—"What am I doing?" with self reproach. Some books read *q id agam*—"What shall I do?" the phrase of one deliberating. *Rursus* is to be joined with *experiar*.

535. *Petam connubia*—said with the most bitter irony, as it was considered highly disreputable for a virtuous woman to make advances of such a kind.

538. *Sequar classes et ultima jussa*—there is a *zeugma* in *sequar*, as applied in one sense to *classes*, and in another to *jussa*. *Ultima* means "the most degrading,"—that, than which nothing could be more humiliating and disagreeable, so *ultima poena*.

Quiaue juvat (cos) auxilio (meo) ante levatos (esse). All this is said with the keenest irony.

540. *Sinet*, "would allow me," viz., to follow the fleet. *Fac velle*, "suppose I were willing."

542. *Perjuria*, plur., referring to the treachery of Laomedon towards Apollo and Neptune.

543. *Orantes*—"triumphing" (see Ramsay's Antiq. on *Oratio*) over her in their departure, and, moreover, because they would carry with them a *queen* as a captive.

545. *Inferar*, i.e., Shall I follow and attack his ships? not "Shall I be borne away in his ships?" with all my Tyrians.

547. *Morere*—imper. of *morior*.

548. The intense excitement of Dido's mind is shown by her accusing her nearest and dearest and most affectionate friend.

552. *Syclaëo*. On this form of adj. compare Æn. i. 686, and iii. 602.

554. *Certus eundi*. This construction is frequent with the poets; and even Tacitus employs it. But the infin. after *certus* is more usual, as 564, below.

Carpebat—see note, Æn. i. 383.

556. *Forma dei, non deus ipse*—see 571. *Redeuntis*, i.e., *iterum euntis*.

558. *Omnia, vocem, colorem, etc.*—*similis*—another example of the accus. of reference or limitation, on which see note, Æn. i. 228, and ii. 210. The voice, the complexion, the golden locks, and the graceful, well-turned limbs, are the marks of beauty for which Mercury was distinguished among deities. On the synapheia of *que* after *colorem*, see Æn. i. 332, note.

559. *Black* being the prevailing colour of the hair of Greeks and Romans, they prized highly the *flavos crines* as more rare and beautiful. See Antiq.

560. *Sub hoc casu*—"at the crisis in which you now are"—such is the force of *hoc*.

Ducere somnos, like *trahere somnos*, means to enjoy protracted sleep, εἶδεν πᾶνύχιον.

561. *Deinde*, in interrogations, is often almost equal to "*quum res ita sint*."

562. *Zephyros*, as *auster* at iii. 70, is not to be taken literally, but as signifying *the wind*, generally. The wind called *Africus* (W.S.W.) would have been more favourable for those sailing from Carthage to Italy.

564. *Certa mori*—see above, 554, and cf. 475.

565. *Potestas praecipitare*. On the difference between the infin. and the gerund after such a subst., and on the syntax of the infin. in this construction, see a full note, Æn. ii. 350, v. 638, and Geo. i. 305.

566. *Jam* is used of an event which we confidently expect to happen immediately. *Turbari trabibus*, i.e., with the ships of the Carthaginians. Gossr. takes it to mean that unless Æneas made haste to escape, the sea would, on the morrow, be strewn with the fragments of his ships, broken up and burned by the Carthaginians.

567. *Pervere*—see above, 407.

569. *Eia age* is expressive of the greatest impatience.

570. *Varium et mutabile semper femina*—a well known proverb. The neut. of an adj. joined to a masc. or fem. subst., expresses some degree of contempt and depreciation. The construction is frequent both in Greek and Latin: Thus Ovid Am. i. 9, 4, *Turpe est senex miles*. *Triste lupus stabulis*, etc. *Res* is sometimes put in apposition instead of the neut. of the adj., thus Ov. Met. vii. 826, *credula res amor est*.

The proverb *aut amat aut odit mulier, nihil tertium*, is similar in sentiment to the above.

571. *Subitis umbris*—"the sudden darkness consequent on the departure of the god who had appeared, as deities were wont, in a halo of light." Thus Heyne and Gossrau. But Henry suggests that *umbræ* here means the *simulacrum*, φάντασμα of Mercury, (*forma dei*, 556,)—"a vision of

the night." It would be unworthy of Jupiter to require to despatch his messenger twice, in person, to Æneas. Of this Wagn., in his smaller edition, approves. Forb. leans to the same interpretation.

573. *Praecipites* is to be applied to *considite*, but not to *vigilate*, say the commentators. It appears to us, however, that it is equally applicable to both, for an adj. thus used, where an adv. might have been expected, is in most cases equal in meaning to a separate and independent assertion, as if it were, "Make all haste (*praecipites*), rouse yourselves from sleep (*vigilate*), and take your seats on the rowing-benches." So, in the next line, *citi* is not for *cito*, but is equal to "*Be quick and unfurl*."

If the address, *vigilate*, were confined to those of the train whose duty it was to be on guard for the night, we might allow the restriction in the use of *praecipites*; but as we cannot for a moment imagine, either (1) that all the companions of Æneas were on guard on the night previous to the renewal of their labours, or (2) that the orders of their chief would be given to a *part only* of the forces, we seem confined to the explanation now hazarded.

576. *Sancte deorum*—imitated, says Heyne, from Ennius, *Juno Saturnia, sancta deorum*, and this from Homer, δῖα θεῶων. The poets, and later prose writers, used the positive degree of adjs. in a participative sense, governing the gen.

577. *Quisquis es*—with this compare notes on 556 and 571.

578. *Dextra sidera*—"propitious stars," on the rising of which the winds depended, in the opinion of the ancients.

581. *Habet*—"possesses." *Rapiuntque, ruuntque*, followed by the perf. *deserere* (in a moment, as it were, *they are off*), admirably express the extraordinary activity and speed of execution of the various duties of seizing and arranging the cordage and tackling of the ship, of taking the posts of rowers or sailors, and of putting forth to sea. Note the sound answering to the sense in this and the following verse.

584, 5. The reader of Homer will have little difficulty in turning to Il. xi. 1, for the original of these lines. Tithonus was a son of Laomedon, king of Troy, of whom Aurora became enamoured.

586. *E speculis*, i.e., from the higher part of her palace, to which, as a watch-tower, she had retired at the early peep of grey dawn to have a view over the harbour.

587. *Aequatis velis*—"with sails equally filled," i.e., with a steady and favouring breeze.

588. *Vacuus sine remige*—such pleonasm are very common in Latin and Greek writers.

so Ovid Met. x. 245, *sine conjuge caelebs*, and Æn. i. 614, note.

590. On the syntax of *pectus percussa*, and *comas abscissa*, see note, Æn. i. 228, and li. 210.

592. *Arma*—not only naval implements, but all warlike instruments generally, as is evident from the words *alii diripient*.

593. *Ite*. This is one of those lines which make against the opinion of Bentley, that a dissyllabic word, in the end of a verse, after one of the greater punctuation marks, was most displeasing to the Roman poets.

594. *Date tela*, is a much more spirited reading than *date vela*, commonly edited on the authority of one MS. The frequent recurrence of the letter t appears to Wagner to be most particularly suitable to express the excitement of Dido's mind. He compares Soph. CEd. R. 370, *τοφλῶς τὰ τ' ὄτα, τὸν τε νοῦν, τὰ τ' ὄμματα* ἴϊ, and the well known verse of Ennius,

O Tite, tute, Tati, tibi tante Tyranne
tulistī.

The incoherence displayed in these lines, indicative of Dido's mental paroxysm, will strike the most superficial observer.

596. *Impia facta tangunt*. "The wicked deeds (of Æneas, viz., his perfidy and maltreatment of his benefactor) now affect (come home to) you." So Wagn., Forb., and Wund. Heyne thinks that she refers to her treatment of her late husband Sychæus, for which she now is being punished; but the foregoing line, *insania mutat*, with other considerations unnecessary to specify, renders this improbable.

597. The whole sentence is this:—"Now, when it is too late, you are keenly alive to the perfidy of Æneas; then rather ought you to have doubted his fidelity when you abandoned yourself wholly to his power."

En dextra—so *en* is joined with the nom. in Æn. i. 461, *en Priamus*. The interjection expresses strong indignation and keen bitterness. After *fides* supply *ejus*, as antecedent to *quem*. There ought not to be an exclamation after *fidesque*.

598. Some (Wagn. and others) grounding their conclusion on 599, suppose that *portare* refers only to the time when Æneas carried forth the penates from burning Troy—but the sarcasm becomes much more bitter if we suppose it to apply equally to the time then present,—That a man, daily wrapping himself in the cloak of a sacred religious duty, should, by his conduct, give the lie so glaringly to all his professions.

600. *Abreptum divellere*=*abripere et divellere*.—"Could not I have seized his body, torn it in pieces, and flung its fragments over the waves?"

602. *Ponere epulandum*—a reference to
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the story of Tereus or Thyestes, for which see Smith's Class. Dict.

603. *Fuisset*—"Even suppose it had been" (I cared not for that): "whom did I fear, determined on death as I was?"

606. *Extinzem* for *extinzissem*. *Super*=*insuper*, as at Æn. i. 29, etc. *Ipsa* is nom. to *dedissem*, after which supply in *ignes*.

607. *Sol* is invoked as seeing all things, and, among others, the injustice done to the Queen of Carthage.

608. *Tuque harum interpres*—"And thou, Juno, the arbitress and witness of these my cares." *Interpres* indicates the intermediate person by whose intervention anything is effected, and the term is applied to Juno, as the goddess who presides over marriage, and as the deity who brought about the union of Dido and Æneas.

609. *Ululata triviis*—"invoked by howlings where three ways meet," whence she is called *Trivia dea*, *Trivia virgo*, and simply *Trivia*.

610. *Diræ*. See above, 473.

Di Morientis Elissæ—not the *genii* of Dido, by and by to become her *Manes*, but those gods who looked on her with kindness and pity, and who would avenge her death.

611. *Accipite hæc*, scil. *animis*, i.e., take especial notice of these things that are now going on. It is by no means the same as *nostrâs audite preces* following.

Meritum advertite numen—"exercise against the wicked, (i.e., Æneas and his abettors) the power of your divinity which they deserve to feel." Thus Heyne, Peerlk., and Thiel. But Wagn., whom Forb. follows, explains, "Take heed to my misfortunes, and avenge them by your divine power, the exercise of which I merit on my behalf." The specification of the evils (615 sqq.) imprecated on Æneas seems to decide for the latter interpretation.

613. *Necesse est*.—"If it must be that," etc., i.e., if it be immutably fixed by the fates.

615. This is prophetic of his war with the brave Turnus and the Rutuli. The poet, by representing the legendary story of Æneas, and the facts of later history as the words of prediction, lends an uncommon interest to this part of the narrative, and at the same time displays his own consummate skill as an artist.

616, 617. *Finibus extorris*=*avulsus*, etc. These words refer to his departure from his own camp (after his arrival in Italy) to seek aid from Evander, when he left Ascanius behind him, and discovered on his return that Turnus had attacked his entrenchments and slain a great many of his followers.

618. *Pacis iniqua*—the Trojans gave up their own language, dress, and name, in the treaty with the Latins, xii. 823.

619. *Fruatur luce*. He is said to have reigned only three years, and to have been drowned in the river Numicius—his body, however, was never recovered. To this line 620 refers.

620. It has been asked, What does *que* connect? and it has been said that *inhumatus* is for *neque humetur*. But it is better to consider *ante diem* as in *meaping*, though *not in form*, an adj. = *immaturus*—a construction which might be abundantly illustrated from English as well as Latin authors.

623. *Exercele odiis*—referring, of course, to the Punic wars. Observe the position of *munera*, similar to that of *naviget* noted in 237, above.

625. *Exoriare*, much stronger than *exoritur*, for it expresses a confident expectation that such a one will arise, though she cannot name the individual. The *ultor* is Hannibal. *Ex ossibus*, i.e., *not by generation*, but as it were from her very limbs, in a figurative sense.

629. The *hypermeter* syll. *que* (to be joined by *synapheia* to the next line) is very unusual at the end of a *completed sentence*, on which account some editors have rejected the latter half of the verse, and others the *que*. Wagner and Forb. retain the line in full, considering that the *hypermetrical* syllable is intentional. We are to imagine, they say, that the excited feelings of Dido, and her eager haste in speaking, had rendered her almost breathless, and that the last words are uttered with a panting and failing voice, the *que* betraying an intention to say more, which the powers of speech refused.

631. *Abrumpere lucem*—the idea of *violent breaking* has reference to the *thread* of the Destinies.

633. This line is considered spurious by some editors on account of the trivial nature of the information, and the unusual phrase *cinis me habet*. Forb. defends its genuineness by replying to the first objection that the great importance attached to nurses, and the large influence exercised by them, are sufficient grounds for the introduction of this piece of intelligence; and to the second, that as the phrase *cinis sum* is common, and *tumulo urna haberi* is a mere variation of the one here used, we are justified in admitting *cinis habet* as a poetic fancy. Instead of *suus* we might at first sight expect *EJUS*, but the *sentiments* are Dido's, and therefore the reflexive pron. is quite right.

634. *Cara mihi*, i.e., "though not my nurse, but the nurse of Sychaeus, yet dear to me." Wakefield removes the commas, and makes *mihi* depend on *siste*, but this would produce a tautology with *huc*, whereas *cara mihi* causes no tautology, but

on the contrary brings out an idea which the brevity of the phrase does not allow to be broadly stated, nor indeed would that be either necessary or laudable.

635. *Fluviali lympa*, i.e., *vivo flumine*. Ablutions were necessary previous to individuals engaging in sacred rites.

636. *Monstrata*, scil. *a sacerdote*. Consult, on the whole subject of sacrifices, Ramsay's *Antiq.*, p. 339 sqq.

638. *Stygio Jovi*, i.e., Pluto, Ζεύς κατὰ χθόνος. Hom.

641. *Anilem gradum*—the more common reading is *anili*, to agree with *studio*, and this certainly suggests a much more beautiful idea than the lection adopted by Forb., Wagn., etc., *anilem*. The epithet as joined to *gradum* is very insipid and commonplace; while, by attaching it to *studio*, you bring out one of the characteristics of old age, generally, and especially that which might be expected in a domestic, who had, by long residence, become almost one of the family.

643. *Acies* is not used of the eye *simply*, but only when it is excited and has a started appearance through anger, or any other violent emotion.

644. *Interfusa genas*. See note, *Æn. I.* 228, and *ii.* 210. *Maculis*—the truth of this is said to have been borne out in the executions of the French Revolution. Many of those whose hair or robes were cut off at the neck, in preparation for the guillotine, had on their faces red and livid spots.

646. For an illustration of the *rogus*, see 494, above.

648. *Cl. 507 sq.* The garments were among the presents brought from the ships, *i.* 647.

650. With this passage, cf. *Soph. Trach.* 917 sqq., where Dejanira slays herself on the couch of Hercules: see also *Eur. Alcestis*, where Alcestis flings himself on the nuptial couch. *Novissimus* is often used for *ultimus*, so *novissimum agmen*.

651. *Exuviae*, etc.—"O Relies, dear to me, while fate and the deity permitted, receive this soul!" "Receive," etc., for she was about to breathe forth her soul, lying upon them. *Sinebat* is written by Wagn. instead of the common reading *sinebant*, on the ground that *deus* and *fata* unite into one singular idea of *divine arrangement*.

654. Peerlkamp would write this and the two following verses in the order 656, 655, 654.

Imago, εἰδωλον, *umbra*, is called *magna*, on account of the celebrity of Dido's exploits. *Mei imago* means that by which I am represented: *mea* would mean that which I possess.

656. *Ulla virum.* See i. 360.

659. *Os impressa toro.* This is usually interpreted as a convulsive and violent pressure of the couch, caused by her grief of mind. Henry, however, comparing 651, considers such excess of sorrow unsuitable to Dido, who speaks now with a mind composed and tranquilised by her reflections; he understands the phrase as meaning that she *kissed* the couch, like Alcestis, as before quoted, and Medea, Apoll. Rhod. iv. 26.

661. *Hauriat—oculis.* So we say, "*drink in with the eyes*;" but our phrase implies anxiety, and usually pleasure, notions which cannot find place in the present sentence. The verb is used of the (*liquid*) air, which we *drink in* in breathing, and is thus applied to other things (*sound, light, etc.*) which affect our senses *through the air*.

662. *Dardanum*—said with contempt. See iii. 306, 602.

664. After the example of the tragic writers, Virgil describes rather the appearances resulting from the deed of murder than the murder itself. *Comites*, i.e., *fa-mulas*.

666. *Bacchatur*, i.e., it speedily spreads through the city, and excites the people most vehemently. See above, on 301.

667. *Femineo ululatu.* On the hiatus between these two words see note, Æn. iii. 211.

671. *Perque deorum.* The poets and orators often repeat the prep., and thereby add peculiar force and vigour to the sentence. Cf. Æn. ii. 358.

675. *Hoc illud fuit*—"This, then, was the purpose of that preparation of yours."

678. *Vocasses.* Either, "If you had called me," or, "Would that you had called me," which latter is better suited to the context, where Anna is remonstrating with the expiring queen, and complaining of her want of confidence in a sister's affection.

680. *Vocari voce*, (Καλεῖν ὀσφ) means always to "call with a clear and distinct voice."

681. As the epithet *crudelis* cannot with any propriety be applied to Anna in its literal sense, Wagn. takes it as the voc. addressed to Dido. Anna, however, may, as numbers often do, attribute the fault of Fortune to herself, as if she were to blame in having departed from beside the pyre, and left her sister there alone; and in this view call herself *crudelis*. *Extinxisti* for *extinxisti*.

683. *Date, vulnera lymphis abluam*, i.e., *date (lymphas) ut abluam vulnera lymphis*. Wagn. The common editions join *date vulnera lymphis*, which they consider as an *enallage* for *date lymphas vulneribus*, an explanation which no one will receive when the former has been once suggested to him.

684. *Legam, si halitus errat.* This is a *locus classicus*, in reference to the custom of a near relative catching the expiring breath of the dying.

686. *Semianimem.* Observe the *synizesis semianimem*, and cf. Æn. i. 2. See also note 8, above.

689. *Stridit*,—"gurgles," as the blood bursts out afresh.

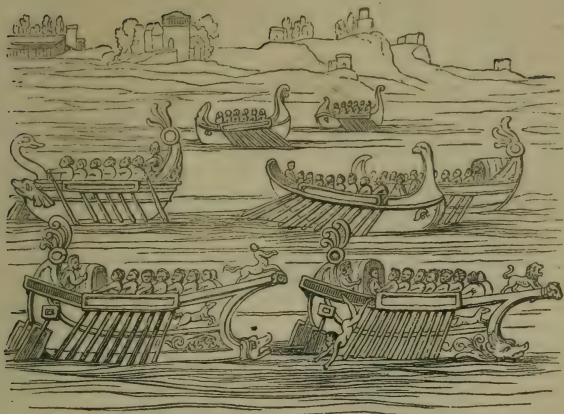
694. *Iris* is the messenger of *Juno*, as *Mercury* is of *Jupiter*. The duty assigned her here is usually given to Proserpina.

695. *Animam nexosque artus*, i.e., *corpus cum anima nexum*.

698. The cutting off hair from the brow of the victim, and throwing it into the fire, was the form of consecrating the sacrifice to the gods. Thus the person on the point of death was *devoted*, as it were, to the gods beneath by cutting away the lock of hair. In violent deaths it was believed that the spirit lingered as if loth to depart from the body. This idea Virgil works out and embellishes. Cf. Hor. Od. i. 28, 20, *nullum Sæva caput Proserpina fugit*.



[DEATH OF DIDO.—From an Ancient Statue.]



[ROMAN SHIPS.—From Paintings at Herculaneum.]

BOOK FIFTH.

ARGUMENT.

ÆNEAS, leaving Carthage, sets sail for Italy, but, by the violence of a tempest, is a second time driven on the coast of Sicily, where, assisted by the friendly co-operation of Acestes, he celebrates games at his father Anchises' tomb, on the anniversary of his death (1-603). But in the meantime, the Trojan women, being instigated by Iris, the messenger of Juno, set fire to the ships, of which four are burned, the others being miraculously preserved by Jupiter (604-699). Anchises appears to Æneas in a vision on the following night, and gives him advice and direction with regard to his future course (700-740). Æneas founds the town of Acesta, and leaves, as colonists, many of the matrons, and the old men unfit for active service in war, and he himself again puts to sea with his fleet for Latium (741-778). In this voyage, Neptune renders the ocean propitious, and, at length, after his many wanderings, our hero reaches Italy, having, however, lost his pilot, Palinurus, when near the Hesperian coast (779-871).

1. *Interea*—"in the meantime," i.e., whilst the events narrated in the end of Bk. iv. are in course of accomplishment.

Tenebat (a nautical phrase) *medium iter*—"was now proceeding on his voyage in the deep sea;" he had got "out to sea," as in *Æn.* iii. 664. Or, better, "Had got fairly under weigh." So we use the term "to be in the middle of," to signify that one is engaged busily in a process, without saying that it is actually half-completed.

2. *Certus*—"determined to proceed to Italy, and not return to Dido," as *certus eundi*, iv. 554. Serv. "With straight, unerring course," as in the phrases, *certa hasta*, *sagitta*, etc. Wagn.

Aquilone. The N. W., put for the wind generally, as frequently; Heyne. Holdsworth, however, comparing Dido's dissuasive question at iv. 310, "*Mediis properas Aquilonibus ire per altum?*" thinks that we are to take it literally, it being thereby in-

dedicated that, in obedience to Heaven's will, Æneas pursues his voyage, even under the difficulties of an adverse wind. This will account for the fact, that Æneas, though setting sail at dawn, is still in sight of Carthage at nightfall, as we see by the following lines. The dead bodies were usually placed on the pyre in the evening (Hom. II. xxiii. 226), the pile smouldered during the night, and the bones were collected in the morning; thus the greatness of the fire attracted the attention of the Trojans, and the thoughts of the power exercised by the "sad griefs of despised and forsaken love, together with the knowledge of what a woman would dare to do when in despair," led them to melancholy forebodings.

6. With *polluto*, in this sense, comp. iii. 61, *pollutum hospitium*. *Notum* is to be taken substantively as Livy vii. 8, *diu non perlitatum tenuerat dictatorem ne ante meridiem signum dare posset*. See also Tac. Hist. ii. 82, *ARDUUM*.

7. *Per*—Heyne interprets as equal to *ad*. But Forb. remarks that *per* signifies rather that after various suspicions and conjectures as to the origin of the fire, they at last hit upon the right explanation.

Pectora, i.e., *animos, cogitationes*.

8-11. These lines occurred at iii. 192-195, with little variation. *Ut pelagus*, etc. This tends to confirm the view we took of *medium iter*, line 1, *pelagus* meaning the deep sea at a considerable distance from the shore. See Æn. i. 181, note.



13. *Quanam*—an old form = *qua re*, *τί γάρ*. So above, *illi* for *illi*. Quintilian thinks that great dignity is added to this passage by these two archaisms.

15. *Colligere arma*, i.e., *contrahere vela*, "reef the sails." *Arma* means the implements of tackling generally, but is here more especially applied to the canvas. So *ὄπλα* in Homer.

16. *Obliquat sinus in ventum*—"turns the

bosom of the sail obliquely to the wind," so as not to receive its full force; i.e., he lies nearer to the wind. "*Sinus a vestibulo transfertur ad vela*."

17. *Auctor* is used of a person who promises a thing, who pledges his word that he will effect something.

18. *Sperem contingere*. The pres. infin. is often used for the fut. after verbs of hoping, expecting, promising, etc., if we so certainly expect a thing to happen as that we can speak of what is still future as if it had come to pass, and were now present.

19. *Transversa fremunt, for in transversam partem*—"roar athwart our course." *Vespere ab atro*—"from the dark west," the Homeric *ζόφον ἠερόεντα*.

21. *Obniti contra*. Such pleonasm is may be found at Æn. ii. 593, iii. 690, vi. 310, etc. *Tendere tantum*—"to struggle as much as is necessary" to overcome the opposing wind.

23. *Quoque for et quo*, so *quaque = et quae, ubique = et ubi*, etc.

24. Eryx, who gave name to the city, was son of Venus and Buteas, and therefore brother to Æneas by the mother's side. Observe the two adjs. joined to *litora* without a connecting particle; this is explained either by considering *fraterna* and *litora* as, taken together, forming one idea, *brotherland*, or by looking upon the second adj. as explanatory of the first, or as increasing the first by an ascending scale; "the shores are, *fratres*, did I say, ay, they are even *fraterna*."

25. *Rite rememtor*. The meaning is, If in our journey from Africa to Sicily, I rightly remember the position of those stars which I observed in our voyage from Sicily to Africa (i. 34).

28. *Plecte viam velis*—"change our course by (altering the position of) the sails."

30. On the death of Anchises, see Æn. iii. 710.

33. *Gurgite*, etc.—"the fleet is borne quickly over the boiling deep."

35. *Montis*, scil. *Erycis*, Mt. Eryx.

36. *Acestes*, son of the Sicilian river god *Crimisus*, and a Trojan woman *Egesta*, or *Segesta*; see i. 195. It was on the banks of the *Crimisus* that Timoleon conquered the Carthaginians, 339 B.C.

37. *Horridus in jaculis*—"armed with strong and pointed javelins;" each man carried two. See iii. 195.

Libystidis ursæ. Virgil is the only writer to use this adj.—the common form is *Libycus*. Pliny and other naturalists allege that Africa does not contain the bear, but we are not to tie down the poet to the strict principles and facts of the naturalist. *Libystis* is properly a subst., and is in apposition to *ursæ*, as *Sicelides Musæ*, Ecl. iv. 1. *Dardanides Matres*, Ovid.

41. *Solatur*. Cf. Hor. Sat. ii. 6, 117, *Silva tenui solabitur erro*.

Reducere, from the adj. *reduc*.

44. *Ex aggere*. This has reference to the custom of Roman generals who harangued their soldiers from an artificial mound of earth raised in the camp.

45. *Alto a sanguine*, because Dardanus, their progenitor, was son of Jove; see iii. 167. Understand *ortum* after *genus*; a particip. is often omitted thus, as at i. 160; *ab alto* for *veniens ab alto*.

47. *Divinique*. The poets often place the conj. *que* with a different word from that to which it properly belongs.

48. *Moestas*, not by *enallage* for *moesti*, but to be applied properly to the altars as displaying in their adornment emblems of grief.

49. Wagn. writes *nisi* for *ni*, because, says he, *ni* is used when one affirms and threatens determinedly (as Æn. ix. 895, xii. 564), *nisi* when one denies or doubts. The cautionary expression *nisi fallor* is used, since men in the most ancient times reckoned by the return of the sun and planets only, without any means of a nearer approximation to the very day and hour.

51. *Hunc ego*, etc. Wagn. and Heyne put a comma after *ego*, thus making the sentence an *anacolouthon* (see Æn. i. 237), and considering *agerem*=*essem*, but Jahn, Peckh., Gossr., Forb., etc., omit the point, and govern *hunc* by *agerem*, which has *ego* as its subject. This latter is manifestly common sense, and, moreover, avoids an unnecessary *anacolouthon*—anglice, “a blunder.”

Gætulæ Syrtibus. i. e., Libyan, generally—for the Gætulæ, as we have seen, lived to the W. *Syrtes* does not mean the sand banks, but the districts of the continent bordering thereon.

52. *Deprensus*—“surprised by the enemy” *Argolico mari*, i. e., the *Ægean*, the term *Argolicus* meaning anything Greek. *Mycenæ* is mentioned as being the city of Agamemnon, and therefore the headquarters of enmity to the Trojan race.

54. *Altara*—“altars,” as if Æneas were received into the list of deities.

55. *Utro* means primarily “contrary to expectation.” Cf. Livy i. 5, *utro accusantes*. See note ii. 145.

56. *Epudem* is said by some to be compounded of *ego quidem*. Others, however, resting on numerous examples in which it is joined to plur. nouns, and to words of the second and third person, prefer to deduce it from *e intensive* (as *e-castor*, *e-durus*) and *quidem*.

Sine mente, without the intention (preconcerted plan). *Sine numine*, without the wish. On *numine*, see note, Æn. i. 8.

62. *Lactum* is applied to *honorem*, al-

though in sense it belongs rather to *cuncti Ventos*, i. e., *secundos ventos*.

60. *Velit me sibi ferre*, i. e., let him (Anchises) willingly receive these sacrificial gifts, and look down with benign influence upon us. The order is (*Anchises*) *velit, urbe posita, me ferre quotannis hæc sacra templis sibi dicatis*.

62. *In naves*—the prep. *is* used distributively, “for each ship,” in which meaning it is carried out by the distrib. *binæ*.

64. *Si=quum*. *Nona Aurora*—this refers, as lines 47, 48, above, to the *novemdiale sacrum*, performed nine days after the interment of the body. See Ramsay's *Antiq.* p. 427.

66. *Prima*, i. e., *primo loco*, by *enallage*. Although *prima* (i. e., *primum*) is used with the first of a series, we have not *tum, deinde*, etc., with the remaining particulars of the whole list, but the simple copulatives.

Ponam—“I shall institute.” The custom of the ancient Greeks in celebrating games on the death of a relative or friend is here referred to.

65. *Jaculo* and *sagittis* are rightly coupled by the simple copulative *que*, since both belong to the same kind of exercise, while *aut* and *sed* contrast two different sorts of game. *Jaculo melior* is similar in construction to *optimus hasta*, etc. The words *jaculo incedit melior* are to be taken together, as the verb *incedere* suggests a degree of confidence and pride arising from conscious superiority.

69. *Crudo*, “untanned,” or so called from the severity of the blows inflicted. The former is to be preferred.

71. *Favete ore, εὐφραδῆτε*—“Keep religious silence;” so Hor. Od. iii. 1, 2, *favete linguis*. The phrase is well known as that used by the priests at the commencement of a sacred rite. Some read *tempora ciangite ramis* to avoid *tempora ramis* coming together, but such alliterations are frequent; see vii. 135, and viii. 286. See note iii. 203.

72. The myrtle was sacred to *Venus*, hence *materna myrto*.

73. *Helymus* had come from Troy to Sicily with *Acestes*, as report said. *Acri maturus*, “ripe in years.” On the construction see Æn. i. 178, *fessi rerum*.

77. On these rites consult Ramsay, or Smith's Dict. of Antiq.; and see Æn. iii. 66, 67. Instead of *Baccho, lacte, sanguine*, we should expect the gen. The abl. is explained on the same principle as *hastilia huto ferro*, Æn. i. 313, and *domus sancte dapibusque*, iii. 618. *Mero*, “unmixed,” for it was unlawful to mix water with wine used in the duties of religion. The blood is called *sacro*, as being that of the dedicated victims. The following is an illustration of the Carthe-

gium, or drinking cup: it was of Greek invention.



79. *Purpureos* means only "fresh and beautiful," nothing more.

80. Some editions put a colon after *parens*, but this is objectionable, since *iterum* joined with *recepti* would be tautological; it is better to punctuate with a semicolon after *iterum*.

81. *Cineres, animae, umbrae*. An ancient scholiast notices the triple division of a man thus,—the body (*cineres*), handed over for sepulture; the soul (*anima*), which goes to heaven; and the shade (*umbra*), which goes below, *ad inferos*.

Fatalia, by *synizesis*, see *Æn.* i. 2.

83. *Thybrim*—see *Æn.* ii. 782.

84. *Adytis*—(ἄδυτα), the most holy and most secret part of a temple to which common (i.e., unsanctified) people had no access. It is here applied to the sepulchre, as a place of remarkable sanctity. It was a popular belief among the Etruscans and Romans, and other ancient nations, that the *genii* of places or of men appeared in the shape of serpents; here, therefore, the serpent is aptly referred to the *genius* of the place or of Anchises.

85. *Septem gyros, septena volumina*, i.e., *septem gyros in se replicatos*—"trailed along seven circling spires—seven coils." The attributive *septena* is equal to the cardinal *septem*. The number *seven* is supposed by some to have reference to the years of Æneas' wanderings; while others think it chosen as being *odd* and *sacred*. Milton's description of the serpent will occur to all:

So spake the enemy of mankind inclos'd
In serpent, inmate bad! and toward Eve
Address'd his way: not with indented wave,
Prone on the ground, as since: but on his
rear,

Circular base of rising folds that towered
Fold above fold, a surging maze! his head
Crested aloft, and carbuncle his eyes;
With burnished neck of verdant gold, erect
Amidst his circling spires, that on the grass
Floated redundant.—*PAR. LOST*, Bk. ix.

87. *Cui terga notae caeruleae (pingebant to be supplied from incendebat, below), et squamam incendebat fulgor maculosus auro* (i.e., *aurearum macularum*). Translate, "Whose back, azure-coloured spots varie-

gated, and whose scales bright shining speckles lit up with a golden hue." Cf. *Hom.* II. ii. 308, δράκων ἐπὶ νῶτα δαφνοῖός.

89. *Jacit colores*—so *jacere odorem, radios, lucem*, etc.

91. *Lēvia*—"smooth," but *lēvia*—"light."

The former is from λείος (λείφος). *Daps*—the meats which, on certain days, were offered on the tomb to the shade of the departed one.

94. *Instaurat honores*, i.e., repeats the rites celebrated the year before.

95. The *genius* of the place is different from the attendant of Anchises. The *famulus*, or *minister*, was an inferior power



assigned to deities, to wait upon them as Adonis to Venus, or Virbius to Diana. It is thus hinted that Anchises has been deified. The cut represents a *Genius*, in the form of a serpent (see above, 84), feeding on the meats which had been offered on the altar.

97. *Bidentes*, see iv. 57. *Nigrantes*—black victims were offered to the *Dii inferi*.

98. *Pateris*, with the prep. *e* omitted. *Animam vocabat*, viz., to come and partake of the offerings.

99. *Manes remissos*. The *Manes* were supposed to be allowed to come up to be present at the *inferiæ*.

102. This line refers to the feast which followed the offering of the *inferiæ*. Observe *alii* "others," used without a preceding *alii* "some." So *οἱ δὲ* without *οἱ μὲν*.

103. *Viscera*, see note i. 211. The following description of the games in honour of Anchises was likely, in the opinion of the poet, to be relished by the Romans. He, no doubt, has reference to the games instituted by Augustus in honour of Julius Cæsar. Compare *Hom.* II. xxiii. for the games in honour of Patroclus, and *Od.* xxiv. 85 sqq.

See also for imitations of Virgil, Silius xvi. 295, and Stat. Theb. i. 6.

105. *Phaethon*, for *Sol* himself. So Hom. *ἥλιος φαίδων*.

108. *Visuri Aeneadas*, scil. *pugnantes*. *Pars parati*—on this *synesis* syntax see note, *Æn.* i. 70. Another *pars* is not to be understood to *visuri*, for all had come to see, and part only to take a share in the contests.

109. *Munera*—the rewards of victory, *τὰ ἄλλα*. *Circum*—the place where the contests were held. From *Homer* we learn that tripods were the rewards of bravery among the Greeks.

111. *Pretium*, for *praemium*. *Ostro per-fusae vestes*, i.e., purple-dyed garments.

112. *Talentum*, i.e., a talent of gold and a talent of silver. Some MSS. read *talenta*.

113. *Et tuba*—the copula after the intervening words *sacri-tripodes*, etc., seems to connect *canit* closely with *locantur*, 109, "The trumpet proclaims that the games have begun." The poet again attributes to remote times the customs and instruments of his own, for the *tuba* was not known in the Homeric age; but see note i. 469.

114. Virgil has substituted a *boat-race* for the chariot race of Homer.

Pares—not "equal in size," as 118 shows, but as "nearly equal in speed," as *Aeneas* could judge from their sailing qualities, as tried in the voyage.

116. *Mnestheus*, grandson of *Assaracus*, from whom Virgil feigns the *Memmian gens* to be derived (*Mox Italus*) on account of the slight similarity in the name. See *Æn.* iv. 288. On *Pristis*, see *Æn.* iii. 427, and on *Gyas* i. 612.

119. *Urbis opus*, i.e., so large that you would think it a city; "a fabric like (as large as) a town."

120. *Impellunt*, plur. with *pubes* as nom. (*synesis*), see *Æn.* i. 70, and above, 108. *Triplici versu*, "with three banks of oars." Virgil assigns to the heroic age an invention which Thucyd. (i. 13) says was due to the Corinthians about three centuries before the Pelop. war.

122. For *Sergestus*, see *Æn.* i. 611, note. *Cloanthus*, see *Æn.* i. 222, 510, is represented as the ancestor of the *Cluentian gens*, as *Sergestus* of the *Sergian*. Even after Virgil's time, the Roman gentes sought to derive their names and trace their descent from Trojan heroes. Many of these attempts were very far-fetched; thus, as *Mnestheus* was deduced from *μεμνήσθαι*, so *Memmius* from *Memnisse*, its Latin equivalent. *Centau-ro*, fem., as being the name of a ship.

124. The rock, during the winter, is covered by the sea and the high billows, but in the calm weather of summer it appears above the waters, and presents a flat surface, a resting place for the sea fowl.

The bay appears to be that of Longurus, at the foot of Mt. Eryx. *Procul*, scil. *a litore*.

125. *Olim*=*interdum*. Cf. Hor. Sat. i. 1, 25, *Ut pueris olim dant crustula blandi doctores*.

126. *Cori* (or *Cauri*), the N.W. wind. See Geo. iii. 278.

127. *Tranquillo*—"in a calm," the so-called *abl. absol.*

128. *Apricus* commonly means "sunny," exposed to the sun; but here it signifies "loving the sun," "delighting to bask in the sun." So Persius says, "*Aprici senes*."

132. *Sorte*—they select², by lot their positions, because it was a matter of great importance to have the course nearest to the goal round which they were to turn.

133. *Ductores*—the *navarchi*, or *captains*, not the *gubernatores*, on which see 12, above. See 160, below, where *Gyas* the *Ductor* is distinguished from *Menoetes* the *Rector*, i.e., *gubernator*.

134. *Populea*, from *pōpulus*, a poplar tree; but *pōpulus*, the people. The poplar was chosen because they celebrated funeral games. The poplar had been brought from the lower world by Hercules when he carried off the dog Cerberus. For the fable of *Leuce*, *Pluto*, and the poplar, see Smith's *Class. Dict.* under "Hades."

135. *Humeros*—another "acc. of reference or limitation." See *Æn.* i. 228, and ii. 210, note.

136. *Transtis*—"the thwarts," or cross seats.

Intenta-intenti. To avoid the repetition of the same word emendations have been proposed. These, however, seem unnecessary, since the words are used in different senses, the former referring to the stretch of muscle, the latter to the anxious straining of the mind. "Their arms are stretched, ready for the oar-stroke; with breathless anxiety they wait for the signal, and throbbing fear exhausts their palpitating hearts—their desire of glory, too, is keenly roused." *Haurit* some explain as = *exhaurit*, i.e., *drains*, so as to interrupt the free passage of the blood; others, as = *permeat*, *alte penetrat*, "thrills through."

138. *Pavor* is the feeling of the mind alternating between hope and fear. *Finibus*, the stations assigned by lot.

141. *Versa* (from *verro*, not *verto*), "The swept waters foam beneath the might of their arms vigorously brought to the stroke," properly "brought back to their breasts" after the stroke.

142. The metaphor is taken from ploughing. "They cleave furrows side by side (i.e., all keeping abreast), and the whole seaplain yawns, harrowed up by the oars and the three-pronged beaks." For *tridentibus*, some read *stridentibus*, which violates the

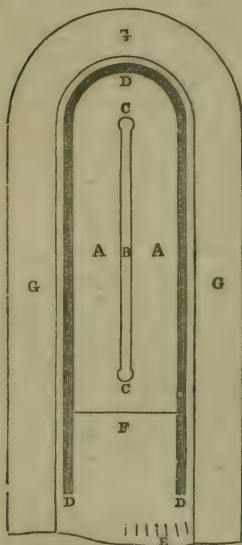
metre. The ships of the ancients had the prows adorned with sharp three-pointed beaks. For a specimen, see woodcut, i. 35.

144. The following comparison is taken from Hom. Od. xiii. 81 sqq.

Bijugo certamine, i.e., in the two-horse chariot race.

145. *Corripuere* and *concussere* are frequentative perfects, on which see Æn. iii. 681.

Corripere, *rapere*, *carpere viam*, are metaphorical expressions suggested by the appearance of a horse's legs and feet when galloping, since he seems to seize one portion of the ground after another in his momentary grasp. So Shakspeare says, "He seemed in running to devour the way." For *carceres* and the other terms, consult Ramsay's *Antiq.* In the following plan of the Circus, A represents the Arena, B the Spina, C the Meta, D the Euripus, E the Carceres, F the Alba Linea, and G the seats.



146. "Nor with such eager energy do the charioteers shake the flowing reins over the steeds bounding without restraint, and bend forward to (infect) the lash." *Jugis*=*equis fugalibus*. Every word in this beautiful description is pregnant with meaning and teeming with life: *præciues*=*corripuere*

campum=*ruunt effusi*=*undantia lora*=and *proni in verbera pendent*.

149. *Consonat for resonat*—"rings again," though perhaps stronger in meaning, implying unanimity on the part of the spectators—"rings again with one accord." Wooded heights surrounded the bay (*inclusa*), and by these the sound is echoed

150. *Colles clamore resultant*, for the proper form *clamor resultat a collibus*.

152. *Turbam inter fremitumque*. Wagn. understands this to mean that Gyas "shoots ahead," whilst his competitors urge forward their boats *turbulenter et cum fremitu* (i.e., crowd upon one another, and shout confusedly in their endeavours to get clear), the confusion and noise arising when they see their adversary gaining upon them.

153. *Consequitur*—"follows close;" *melior remis*—"superior in his crew." *Pinus*=*navis*. *Tarda*—his ship is "slow by reason of her bulk."

154. *Æquo discrimine*—the two last are keeping abreast, and both equally distant from No. 2.

158. *Longa* is the reading of the best MSS. for *longe*. The epithet is not a useless one, for the Centaur is described as a large ship, and, moreover, the two vessels are so closely matched that sometimes they are abreast, and sometimes the one is slightly ahead, so that it is in advance of the other by but a portion of the keel; thus the furrow of the two keels seems one. *Longe*, however, is *graphic*, pointing to the long wake made by a vessel propelled with great speed.

159. *Scopulo*—see 124. *Meta*—the turning point.

161. *Rectorem=gubernatorem*, in this place—see 133.

162. *Quo dexter abis*. Adjs. of place (*dexter*) and time are often joined to the names of persons, so *matutinus puer*—thus *quo diversus abis*, 166, below.

Gressum has been objected to as a term inappropriate to a ship. As *solum*, however, is often applied to the plain of the sea, there is no great violation of propriety in using *gressum* for the progress on such a surface. We have the countenance of Byron for such a metaphor when he says,

She *walks* the waters like a thing of life.

CORSAIR.

163. "Keep close by the shore, and let (*sine*) the oar-blade graze the rocks on the left," which formed the *meta*.

166. *Iterum* is variously interpreted: by some it is joined to *abis*, by others the phrase is written, *abis? iterum* (i.e., *tibi dico*—again I tell you), *pete sara*. Wagn. supposes that *clambat*, or some such word, is suppressed, and that, after the interruption of *pete sara*, *Menate*, the sentence, with

a slight inversion goes on, *cum clamore revocabat*.

170. *Radit iter*—"cuts his course;" so 217. *radit iter liquidum*; or the word *interior* may lead us to suppose that it required "close shaving" to get past, and thus we will translate literally "scrapes." *Laevum*—"on the left," keeping nearer the rock than the *Chimaera* of Gyas.

A great many of the ideas in this description are taken from the games of the circus and the race-course, on which, consult Ramsay's *Antiq.*, p. 847 sqq.

172. *Ossibus* is the dat. (not the abl. with *in* omitted), and is, after the Greek fashion, joined to another dative, *juveni*, which it more closely defines.

174. *Decoris sui*—"inonestum enim est irasci, praesertim duci." Serv.

Socium salutis, scil. *erepto gubernatore navis*. This contracted form of the gen. plur. of the 2d decl. seems to have been used by all the ancient Roman writers: by poets of the later years of the republic in proper names (*Argivum*, *Danaum*, *Rutulum*, etc.), and by prose writers of the same period, in certain common formulae—in affairs of religious and civil government (*deum*, *ephorum*, *fabrum*, *virum*, etc.), and in the designations of weights, measures, and coins. Forb.

176. *Ipse rector, ipse magister*—the same idea repeated, with emphasis; for *magister* = *gubernator* here.

178. *Fundo*, i.e., *a fundo*. *Gravis*—inactive in swimming, partly by reason of his age, and partly on account of the water which his dress had imbibed.

179. *Fluens in veste*—an antique phrase for *fluens veste*, and this latter for *veste fluente aqua*.

181. The repetition of *risere*—*rident* offended Heyne, so that he marked line 182 with an asterisk. But Wagn., Jahn, and others defend it, by saying that the verbs refer to different periods of time, and that the sense is, "As they had laughed at him when he fell from the boat and swam for his life, so now they laugh at him as he emits the salt water."

183. *Hic*, i.e., *hoc ipso tempore*—"just at this time," or simply "upon this."

184. *Mnesthei*, instead of the common reading *Mnestheo*. Proper names in *eus* are usually declined by Virgil and other poets after the Greek fashion in the dat. and acc. *ei, ea*, but after the Latin model in the gen. and abl. *ei* and *eo*. *Morantem*, "losing way."

185. The interest of the contest now rests between Sergestus and Mnestheus, the former of whom anticipates his rival in securing the inner course nearest to the rock (*Meta*), while the latter, with his superior

band of rowers, presses close on his antagonist, even against the disadvantage of a wider circle. Sergestus did not, however, get before Mnestheus by a whole keel's length, but only by a small portion.

188. In imitation of the address of Antilochus to his horses, in *Hom. Il. xxiii.* 402 sqq.

190. *Socii Hectori*—either "brave as Hector, all of you," or "you who once were (actually) the comrades of Hector;" this latter interpretation is to be preferred.

Sorte suprema, i.e., the destruction of Troy.

192. *Gætulis Syrtibus*, viz., when suffering from the storm which drove them to Carthage.

193. *Ionio mari*, i.e., after leaving Crete, *iii.* 192 sq., 211 sqq., where see note on quantity of *Ionius*. To the same time is to be referred the doubling of Cape *Malea* (now St Angelo, or Capo Malio), on the S. of Laconia. The waters are called *sequeas*, either from the general appearance of wave following wave, or because they flow in so quick succession as to suggest the idea of an evil-intentioned purpose. The dangers of the navigation round *Malea* are recorded in the Greek proverb, *Μαλᾶς δὲ κάμψας ἐπιλάθου τῶν οἰκαδῆς*, which Erasmus, Adag., has translated *Maleam legens, quae sunt domi obliviscere*.

194. The name of the speaker is inserted to heighten the sense of the indignity, that he, the foremost of Trojan chiefs (see ix. 171, 306, etc.,) should be compelled to content himself with a place *not the last*.

195. Observe the Aposiopesis (on which see *Æn. i.* 135) after *quamquam*. "—as if he felt, "Would that I conquered!"

196. *Vincite hoc nefas—prohibete*, i.e., by your exertions avoid this disgrace, viz., of returning last.

199. *Solum subtrahitur*—the furrow made by the oars causes the sea (which is the *solum*, or surface traversed by the ships) to yawn. "The sea plain is swept from beneath them;" an expression which exactly suits the appearance presented under vigorous rowing. Cf. note 162, above.

This and the line following are translated from *Hom. Il. xvi.* 109 sqq.

201. *Ipse casus*, i.e., *solus casus*, accident alone." See Wagn. Qu. Virg. xviii. 2, 9.

202. *Furens animi*—cf. note, *Æn. i.* 178, see also ii. 61; iv. 203.

203. *Iniquo*, i.e., "narrow and dangerous," on account of the rocks.

205. *Murice*. This word is used of anything which, like the *murex* proper, has pointed and sharp projections. Here it means a sharp pointed rock, as that on which the ship struck. The cut represents a Triton

blowing on a murex shell. See below, 250



203. *Illisa pendit*, i.e., "was dashed against and remained balanced," swaying from one side to the other.

207. *Morantur*, "delay," i.e., "cease to row."

208. *Trudes*. The common reading is *sules*, "poles"—but *Trudes* is found in the best MSS. Though short, in the first syllable, it is derived from *trudere*, and signifies "poles fitted for shoring off." The *contus* was what we call a punt-pole, used also for keeping vessels off rocks, when approaching too near.

212. *Prona maria*—"the unimpeded sea"—the sea in which the course was clear. Heyne. Henry, however, considers the epithet *prona* to apply to the waves, as *running towards the shore* [or it may refer to the apparent slope of the sea plain, which seems to one standing on the land to rise gradually as the distance from the beach increases]: so that when the ships had rounded the goal they might be said to *run down the sea*; cf. Geo. i. 203, *prono amni*, "down the stream."

216. *Plausum ingentem dedit tecto*—this is truthfully descriptive of the habit of pigeons, which start from their perch with a loud and clear flapping of the wings, but soon skim the air, floating with motionless pinions. See above, 170.

218. *Ipsa* to be joined to *Pristis*. *Ultima aequora*, i.e., around the *meta*.

220. *Luctantem*—"struggling to get off." *Alto scopulo*, the *procurrentia sara* of 204.

221. *Brevibus vadis*, the places close round the rock, which were in a great measure devoid of water, and exhibited the sand plainly. Henry would make it a *hendiadys* for *scopulis vadis*, as *brevia et syrtes*, in i. 111.

224. *Cedit*, i.e., the Chimæra (of Gyas) allows herself to be passed by. See 175, above.

228. *Fragoribus*—the plaudits and shouts of the spectators.

229. *Hi* refers to Cloanthus and his crew; *hos* to Mnesteus and his companions. *Proprium* means what is one's own without controversy, or without risk of loss. See i. 73.

230. *Ni teneant*, i.e., *se non tenere*, or *si non teneant*.

231. *Alit*—this verb, like *pascere*, is used metaphorically of hope, courage, etc. *Posunt, quia posse videntur*;—Heyne's explanation is that usually adopted—"They succeed because they have a confident expectation that they can and will accomplish their purpose;" the confidence of those contending being spoken of, and *sibi* being therefore understood to *videntur*. Forb. and Süpf. supply *spectatoribus* to *videntur*, so that the meaning will be, "the confidence which the spectators express by gesture, shouts," etc., increases the courage of the rowers, and incites them to labour to realise the expectations which their exertions had raised: but this seems forced. With the sentiment compare Dryden—

For they can conquer, who believe they can

232. *Fors*. See note, *Æn.* ii. 139.

233. *Palmae utraque* for *palma utraque*—returns again at vi. 685. So *utraque tempora*, below, 855.

235. On *aequora*, an acc. after an intrans. verb, *curro*, see note, *Æn.* i. 67.

237. *Tauram constituam*. For the reasons of this see *Æn.* iii. 119. The victim was said *statui*, *constitui*, or *sisti ante aram*, for it was not lawful to bring it forward or detain it by force; the necessity for violence would have been an evil omen.

Voti reus, i.e., *voti damnatus*—a gainer of my wish, and therefore under obligation to pay my vow.

238. *Porriciam*, i.e., *porro jaciā*, *pro-jiciam*. Some books read *proiciam*, but the former is a word peculiarly applied to sacred rites (see Macrob. Sat. i. 1; Livy xxix. 27; Varro, R. R., i. 29), while the latter usually implies a certain degree of contempt and disregard, ideas entirely unsuited to the offering of sacrifice.

Liguentia—short here, but long in *Æn.* i. 432. where see note.

240. The Nereids (*Nereidum chorus*) were fifty in number, daughters of Nereus and Doris. Phorcus, the son of Pontus and Terra, and brother of Nereus. Panope, or Panopea, was one of the Nereids, and here brought forward as a chief one—so Cymothoe at i. 144. Some books read *Panopeia virgo*, but Wagn. objects that in a concatenated series of three members, the copula could not be omitted after the second.

241. *Portunus*, or *Portumnus* (i.e., *portuum deus*), was the same deity as the Greeks called *Melicerta*—he was supposed to assist distressed mariners. See below, 823.

243. The harbour is called *altus*, on account of the waves beating far in on the land, the shore retiring to a considerable distance. Observe *fugit*, pres., and *condidit*, perf., coupled together. *Cunctis*, "all those contending."

246. *Advelare*—a verb found nowhere

else, except in Lampridius, in his life of Commodus. Equally rare are *attorquere*, Æn. ix. 52, and *adlacrinare*, x. 628.

247. *Optare* (i.e., *eligere*), *ferre dat*—a Gk. construction, on which see Æn. i. 319. So below, 262, *donat habere viro*.

248. *Magnum talentum* does not refer to the greater and less talent of later days, but means merely "the great weight of a talent."

250. On the chlamys, see iii. 484. *Quam*, i.e., "around which a broad border of Meliboean purple (*plurima purpura Meliboea*) ran in a double maze" (meandering line). The robe, when thrown about the person, and girt, had some parts of its lower edge elevated and others depressed, so that the border would appear double, though not real y so. The windings of the river Maeander in Caria are proverbial.

At the mouth of the Orontes, a river of Syria, was an island, Meliboea, whose coast supplied abundance of the *Murices* (shell-fish) that afforded the valuable dye so well known (see above, 205); hence the epithet, according to Voss. But Heyne, comparing Lucr. ii. 499, (from whom the passage seems borrowed)—

Meliboeaque fulgens

Purpura Thessalico concharum tincta colore, refers it to a Thessalian city, *Meliboea* in Magnesia, between Ossa and the Peneus; see Hom. Il. ii. 717.

Cucurrit. So Hom. Il. vi. 320, *περὶ δὲ χυρσος ἐπὶ πόρην*.

252. *Regius puer*, *Ganymede*, son of Tros and Callirrhoe, whose rape was a favourite subject of ancient art.

253. A difficulty has been found in reconciling this line with 255, and Virgil is accused of "nodding" in introducing such a confused description of a picture which exhibits *Ganymede* now at the chase, and now in mid air in the talons of the eagle. But it may readily be supposed that the picture consists of two parts, the first representing the boy at the chase, the second his abduction; or, as Heyne explains, *veloces* and *similis* may be inserted for mere poetic embellishment, not descriptive of the picture, but recalling the idea that the youth was carried off from the midst of his sport.

255. *Armiger*—the eagle which held the thunderbolt for Jove.

256. *Longævi custodes*. Virgil again attributes the customs of his own times to the days of antiquity; but see i. 469. Roman youths of the higher ranks were attended by aged guardians; see below, 546.

Tendunt palmas, i.e., in despair, and imploring the protection of the deities.

257. For the difference between *ad auras* in *aurus*, see note, Æn. ii. 759.

259. This line has already occurred at Æn. iii. 467, where see annotations and woodcut.

260. *Demoleo*—a name derived from the Cyclic poets, or perhaps Virgil himself invented it; it is not found in Homer.

261. *Ilio alto* (some read *alta*). On the hiatus and the shortening of the long vowel before another vowel, see note, Æn. iii. 211.

262. *Donat habere*—see above, 247. *Viro*—"the hero," not an unnecessary addition, but suited to the context. *In armis*—"in battle." Observe the subst. *viro* used to mark more distinctly the subject, which had been but obscurely indicated by *hunc* in 259. For other examples of the demonstrative so employed, see below, 521 and 609.

263. This is quite consistent with the extravagant notions entertained of ancient heroes.

265. Highly honouring to the poet's hero, inasmuch as he, single-handed, slew the man who drove before him, in straggling flight, whole bands of Trojans.

Cymbia—see iii. 66. *Aspera signis*—"embossed," ornamented with raised work.

269. *Tennis*—a dissyllable, *tenypis*. These were the ribbons which bound the garlands (the *virides coronae* of 110) to the head.

270. Observe that the poet ascribes to Sergestus himself what can properly be said of the ship only, *revolsus*. *Debilis uno ordine*, disabled on one side, etc.

273. *Sepe* used as *quondam* or *olim*. This difficult passage may be thus translated:—"As, when surprised on the highway, a serpent is wont to act (over which the iron-shod wheel has passed, or which the traveller dealing heavy blows has left half-dead and mangled with stones): As he strives to escape, he describes in vain with his body long wreathy twistings, savagely energetic in one part (of his body), and flashing fire from his eyes, and raising his hissing crest as he rears himself on high; the part which is maimed with wounds retards him though he struggles (*to rest*) on his knotted wreaths, and coils himself up within his own folds." Trapp makes the following judicious remarks on the whole passage: "There never was a finer simile than this. It will be objected, perhaps, that a ship is not like a snake: I own it is not, any more than it is like a dove, to which another ship is compared a little before. But the comparisons are so far from being faulty upon this account, that for this very reason they are the more beautiful, considering that the particular circumstances upon which the similitudes turn do so very nearly resemble. In the one imagine a ship struggling, and with difficulty getting out from a narrow passage, and then swiftly flying away into the open ocean; how properly is it compared to a dove, which first flutters in her

covert, and then glides, as in these incomparably smooth verses expressing the thing by their very sound:—

*Aere lapsa quieto
Radit iter liquidum, celeres neque com-
movet alas!*

In this latter, what can better represent a galley shoved along, with oars on one side and with none on the other, than a snake sound and fierce in the upper parts, and maimed and disabled in the lower! It is impossible to remark upon the particular elegance of this similitude without transcribing every word of it."

281. *Vela facit*—"makes sail," but this is a very unusual phrase.

282. *Promisso munere*—305 and 365 show that he intended to reward all entering the lists.

284. *Datur*—last syll. lengthened by arsis. *Operum Minervæ*—i.e., spinning and weaving, with embroidery.

285. *Genus*—the "acc. of the remote object;" see Æn. i. 228, and ii. 210. *Cressa*=*Κρησα*.

286. The foot race which follows is modelled after Homer II. xxiii. 740 sqq.

287. *Quem cingebant collibus silvæ*, i.e., wood-clad hills enclosed on all sides. A natural theatre was made by the high grounds surrounding a plain which constituted the circus.

290. *Consessu*—the dat. for *ad consessum*, "Advanced through the midst of the assembly, and sat down on the raised tribunal." *Exstructo*, i.e., the *suggestus*, or raised platform from which orators addressed their audience, or generals their soldiers.

292. *Pretiis*, i.e., *praemiis*, by which word the sense is filled up.

293. *Mixti*. This adj. is used generally by the poets to signify the addition of an inferior or less important object to a superior or more important. The Trojans were of course of greater note in the games than the Sicani.

294. *Nisus* and *Euryalus*, whose friendship, like that of *Pylades* and *Orestes*, has passed into a proverb. See below, 334, Æn. ix. 176, 444, and *Ovid Trist.* i. 5, 23.

296. *Pio amore*—with a pure love of the boy (*Euryalus*). *Puer*, i.e., *juvenis*, for the name was not confined as our term *boy*, but corresponded rather to "lad," as vulgarly used in Scotland.

298. *Diore*, a son of *Priam*, afterwards slain by *Turnus*. *Salius* is nowhere else mentioned. *Patron*, according to *Dion. Hal.* i. 51, was an *Acarnanian*, and one of those whom *Helenus* sent along with *Æneas* (iii. 479, where see notes). *Livy* and *Ovid* also use the form *Acarnan*, from which come the adjs. *Acarnanus* and *Acarnanius*.

299. *Tegeææ*, from *Tegea*, a town in *Arcadia*.

300. *Helymus*, a Trojan, who had come to Sicily with *Acestes*, is mentioned 73, above. *Panopes* is mentioned only here. *Acestes*—see Æn. i. 195. Observe the hypermeter in *Panopæque*, and consult note, Æn. i. 332.

303. *Quibus in mediis* for *in quorum medio*, or *inter quos medius*.

306. *Gnosia*—the MSS. are in favour of one *s*, on which mode of writing see *Blomf. Æsch. Prom.* 751; *Poppo, Xen. Anab.* vii. 5, 12; and *Boeckh, Pind. Ol.* ix. 47. The Cretan towns of *Gnosus* and *Cydonia* were celebrated for their javelins, bows, and arrows. See *Ecl.* x. 59. The two epithets, *Gnosia* and *lucida*, applied to *spicula*, form no difficulty, since the former refers to origin, the latter to quality. *Lévato* (*λεῖψος*), i.e., *polito*. See iii. 467.

Dabo, scil. *cuique*, which is readily understood from the context. On *Bipennis*, see ii. 479.

308. *Honos* means a gift of honour; but *præmia* the prize gained by the contest; *Heyne* confounds the two.

310. *Phaleris*—trappings for horses which hung down from the neck and head, as in the woodcut, and were ornamented with silver or ivory bosses and other decorations. There were also *phaleræ* worn by persons of distinction, or by soldiers as emblems of military bravery. See ix. 359.



311. *Amazoniam*—*Threiciis*, i.e., such as are worn by the Amazons and the Thracians, the latter of whom were most especially famed as archers. *Quam*, etc., transl. "which a belt with massive gilding encompasses, and a brooch with polished gem fastens."

314. On the *galea*, see *Ramsay's Antiq.* and Æn. ii. 392.

316. *Corripiunt spatia*, i.e., they begin to run. See above, 145. On the race course, consult *Ramsay's Antiq.* and above, 145.

317. *Similes nimbo*—"like the whirlwind." *Ultima signant*, i.e., they mark out the goal with their eyes, and in their minds.

319. *Fulminis alis*—in works of art, especially coins, the thunderbolt is frequently represented with wings: "The winged lightning."

321. *Deinde* and *post* are not pleonastic, but *deinde* is a conj. "then," "in the next place," and *post* is an adv. joined to *relictis*.

323. *Sub* means *close to*. On *ipso*, in a restrictive sense, see *Æn.* iii. 5.

324. *Calcem calce*—not to be taken literally, 'heel with heel,' but it simply means "foot with foot."

326. *Ambiguum* is taken by Heyne as masc., "would have left him (Helymus) doubtful of success." By others it is considered neut., "would have left the issue doubtful." Heyne's view gets confirmation from *Horn.* II. xxiii. 382, which see.

327. *Extremo spatio*, i.e., the *meta*, as 317 seems to indicate. *Fessique*,—on this extraordinary use of the conjunction, see note, *Æn.* iii. 329; cf. also iv. 102; and x. 842.

328. *Lævis* is here used in an unusual meaning, "slippery"—*lubricus*.

329. *Ut for ubi*. *Super*, in next line, is an adv., not a prep.

332. *Titubata vestigia haud tenuit*—a bold expression for *titubantibus pedibus vestigia non tenuit*—"did not maintain his footing," which gave way when the ground was firmly trod upon "did not keep his footing, by reason of his sliding." On *titubata*, the past particip. of an intrans. verb, thus used, see note on *Æn.* iii. 14 and 125.

334. *Amor*—"of his affection," not his "beloved friend," as Heyne interprets.

336. *Arena*. Wagner remarks that Virgil, thinking of the circus at Rome, which was covered with sand on such occasions as this, here forgets what he had said in 287 and 330. We do not, however, see that the poet is to be hastily condemned. Though the plain was grassy (287) on the whole, yet we may easily imagine that the concourse of people at the games, and the struggles of the victims as they were slaughtered, together with the bustling tread of those engaged in sacrificing, may have worn away the herbage, and left the soil exposed. The use of *humus* in 330, as opposed to *herbas*, would lead us to a similar conclusion. And it may be further argued that *spissus* is employed purposely, to save the poet from the charge which he may have himself anticipated by the use of *arena* alone. We would, therefore, suggest that *spissa arena* means the loose mould, which was their only substitute for sand, but which (the poet acknowledges) was *spissus* at the best. *Spissus* means *dense*, i.e., with little space between the component particles of a body, an idea which suits well with heavy mould, the individuality of whose atoms is not so easily discovered, or so generally recognised as that of the grains of sand. For *arena*, meaning "mould," see *Geo.* I. 105; II. 232; iv. 291.

Observe the tense of *jacuit*, expressive of the instantaneous result. *Revolutus*—"rolled over"—stronger than *provolutus*.

337. *Euryalus*—last syll. long by anastrophe. See Metrical Index.

339. *Palma*, for *victor*.

340. *Caveæ*—the part of the theatre occupied by the public.

Ora prima patrum, i.e., the elders and more influential personages, who occupied the front benches.

345. The solicitations of Diores for himself strengthen the claim of Nisus.

349. *Ordine*—"from the fixed arrangement," indicated in 308.

350. Cf. *Æn.* ii. 93. *Gætuli*, i.e., African.

352. *Aureis*, two syllables by *synizesis*.

355. *Merui*. Some write *meruit*, but the best MSS. exhibit the former.

356. *Fortuna inimica tulisset*—*tulisset* for *abstulisset*, i.e., had not envious Fortune withheld me from gaining the first prize.

Heyne. But Forb., comparing *φείσθαι* (*εἶ, κακῶς*), says that the use of the word is derived from naval phraseology, and that the whole=*ni inimice a fortuna acceptus essem*.

357. *Simul* has a *cum* after it usually. But the poets and later prose writers, their imitators, omitted the prep.

358. *Risit olli*, i.e., *ei adrisit*. Some make *olli* depend on *efferris*, the comma being placed after *optimus*. Of Didymaon nothing is known. Observe *artes*, plural, in apposition to *clipeum*, singular.

360. How or whence the shield was procured we have no means of deciding; probably in an attack on some Grecian city, or through Helenus.

362. The pugilistic contest forms the third of the exercises. Here, again, Homer, II. xxiii. 651, is laid under contribution. *Dona peregit*, an unusual phrase, signifying "to bring the distribution of the prizes to an end," as if we should say, "got through the prizes."

363. *Animus presens*, i.e., *fortis, audax*, with an idea of coolness and collectedness in danger.

Evinctis, scil. *caestu*.

366. *Velatum auro vittisque*, a *hendiadys* (*Æn.* i. 2, 258)—the meaning is "Fillets adorned with plates of gold," or "interwoven with threads of gold."

370. The character of Paris is usually looked upon as effeminate and unwarlike, though even Homer allows him some share of bravery. But the later poets attributed to him higher courage and more daring exploits than Homer records.

373. *Butes*, not elsewhere mentioned. The *Bebrycians* were a Thracian people of Bithynia on the Euxine, but they early disappeared entirely from the list of nations. *Amycus* was king of these, and son of Neptune and Melia. He was a celebrated boxer, but was finally slain by Pollux.

380. *Excedere palma*, i.e., decline the contest.

384. *Que finis*. On the gender of this subst., see note, Æn. iii. 145.

387. *Gravis*=*graviter*, according to Heyne and Jacobs. Others make it=*grandaevus*. *Entellus* was a companion of *Acestes*, and a sharer of his labours, but very little is known of him. The town *Entella*, in the west of Sicily, was called from him.

388. *Ut=ut forte*. *Torus* is applied to any place which is soft and suited for lying upon, and therefore used with reference to the green turf. See Æn. ii. 2.

389. For similar friendly chidings, see Hom. II. v. 17 sqq., and xv. 440 sqq. *Frustra fortissime*, i.e., it is now of no avail that you once were of the bravest of the brave, if you do not maintain your former character.

391. The usual punctuation is as follows: * * nobis deus ille, magister Nequid. memoratus, Eryx? Wagner writes thus—* * nobis deus ille magister, Nequid. mem. Eryx? Forb. removes all points, because he says the sense is, *ubi nunc* (scil. est) *deus ille* (*tamquam deus tibi celebratus*) *Eryx, nobis nequid. mag. mem.*

392. *Eryx* was son of *Butes* (son of *Amycus*) and *Venus*. He challenged *Hercules*, but was slain in the combat. He gave name to *Mount Eryx*, from a temple on which *Venus* is called *Erycina*. On *Trinacria*, see Æn. i. 196.

395. *Sed enim*. After *sed* some words are to be supplied by the mind, thus—*sed jam non sum, qui fui olim, senectus enim me tardat*. The words are equal to *ἀλλὰ γάρ*. See note, Æn. i. 19.

396. *Effetæ*:—*effetus* properly signifies *past bearing*, said of females, fields, etc. Thence it means, generally, exhausted, weak. It is derived from an old verb *feo*, *φύω*, and should therefore be written *effetus* and not *effoetus*; see vii. 440.

397. *Improbis* is here equal to our "forward," "self-confident."

398. *Juventas*—written *juventus* in some editions. But *Virgil* usually maintains the well known distinction that *juventus* is the concrete and collective (a body of youths), but *juventas* and *juventa* the abstract (the season of youth, or youthful vigour).

400. *Nec dona moror*—"nor do I care for the prizes."

401. *Peerik* asks "whence did the *cæstus* so unexpectedly come, since *Entellus* was present as a spectator, and not as a combatant?" He forgot, in proposing the question, that he was dealing with a poet.

402. *In prælia* depends on *ferre manum* and not on *acer*. By the common construction, *tergo* should be the acc. and *brachia* the dat., as at Æn. iv. 506. *Tergo* is put for *corio*, as at Æn. i. 388.

404. *Tantus* and *talis*, like *ταῖος* and *τάσος*, include the idea of a causal particle, so as to be equal to *nam magnus, nam multus*. Here, therefore, the clause is equal to *nam septem ingentia magnorum* [rather *maximorum*] *boum terga* (*coria*) *rigebant* (i.e., *erant*.)

405. *The cestus*, or boxing gauntlets, consisted of leather thongs bound round the hands and wrist, and reaching sometimes as high up as the elbow. They were armed with lead or metal bosses, as seen in the woodcut beneath. See *Ramsay's Antiq.*



406. *Longe=valde*. Heyne. But equal to *diu* in Forb.'s opinion. Perhaps it is rather equal to "entirely."

408. *Immensa volumina*. Heyne understands by this the thongs by which the *cæstus* was bound to the hand. But Wagn. and Forb. think that it means the thongs and *cæstus* both, since the *cæstus* is as it were one continuous band surrounding the hand and arm. It is not, therefore, the *cæstus* and the thongs that are distinguished from one another here, but the weight (*pondus*) and the balance; for *Æneas*, by lifting them, first examines their actual weight, and then, by tuning them about and poising them, ascertains their suitability for fighting. Observe the *zeugma* in *versat*, which, when applied to *pondus*, is equal to *explorat*.

410. *Cæstus et arma*—the *et* is merely copulative, as the two substs. mean the same thing. "The *cæstus* with which *Hercules* was armed."

411. *Tristem*, because *Eryx* was slain in it.

412. *Germanus tuus*—see note above. 24. The next line is parenthetical, referring to the blood of those whom *Eryx* had vanquished.

415. Old age is called *œmula*, i.e., *invida*, because, while it diminishes the power of entering into the contest with hopes of success, it envies younger men the victory.

418. *Id* is by some referred to what goes before, but *Henry* is of opinion that it rather belongs to the phrase following.

Æquemus pugnas—"let us equalise the contest, if *Dares* refuses, and if this proposal be pleasing to *Æneas*." etc. *Auctor*—"who has encouraged me."

420. *Trojanus cæstus*, i.e., *tuos*—those

of yours which you have brought from Troy.

421. *Duplicem amictum*, i.e., the *abolla*, a cloak made of a coarse cloth doubled, and with the *nap* on. It was fastened by a brooch on the shoulder or under the neck. Cf. Hor. Epist. i. 17, 25. *Quem duplici panno patientia velat*.

422. Another hypermeter verse — see above, 300.

423. *Artus—exuit*, for *vestem exuit de artibus*, i.e., “stripped.”

426. *Arrectus in digitos*—each raising himself on tiptoe, both to *plant* his blow more effectually, and to avoid his adversary the more nimbly.

429. *Pugnam lacessunt*—“they spar.” *Lacessere*, means primarily to give motion to anything—hence to begin.

430. *Melior motu pedum*, i.e., more active either in avoiding the blows, or perhaps in “tripping up.”

431. *Membris et mole*, by hendiadys (Æn. i. 2, 258), as *molem et montes*, at Æn. i. 81. Servius. But we see no necessity for such an explanation here.

432. *Genua*—to be pronounced as two sylls. (synzesis), *Genva*—see note, Æn. i. 2.

433. *Nequidquam*—“in vain,” i.e., which tended in no degree to decide the battle. *Vulnera*—“blows,” whose object was to inflict wounds.

435. *Tempora*—“temples.” *Ingemmare* means to repeat an action many times in quick succession.

436. *Crepitant*—the source whence this metaphor is derived will be seen in 458 sq. *Gravis*, scil. *ætate et mole corporis*.

438. *Exit tela*—“shuns the blows.” The verb is common in this sense in the phraseology of the “ring.”

439. *Ille*, i.e., Dares. *Molibus*, i.e., machines—it depends on *oppugnat* and not on *celsum*.

440. *Sedet*. This verb is properly applied to the blockade of a town, the besiegers remaining inactive. Here, however, it implies simply the *sitting down before the place to besiege*, activity being indicated by the words following. *Sub armis*=*armatus*.

444. *A vertice*=*desuper*—“from above.” *Velox*—both “nimble and quick-sighted.”

446. *Vires in ventum effundere*, is a proverbial expression like *dare verba in ventum*, and our “fight with the wind.” See Lucr. iv. 932, and Ov. Ar. Am. i. 6, 42. *Ultrō*, “contrary to what you might have expected.” See above, 55. All anticipated the fall of Dares, but the assailer himself fell. Wagn. explains *ultrō* “non prostratus ab adversario,” i.e., *sua culpa*.

447. *Gravis graviterque*. On the peculiar use of the conjunction (which is here *epexegetical*), see above, 327.

448. This is a favourite Homeric simile. See Il. xlii. 178; xlv. 414. *Quondam*, like *olim*, “by times.” *Cava*—hollow by reason of age, thus applicable to Entellus, whose fall was to be attributed to inward decay and not to external violence. *Erymantha* (Mt. Olenos or Olenos) in the W. of Arcadia, famed for the slaughter of the bear by Hercules. *Ida*, in the Troad.

450. *Studiis*—“in their zealous partizanship;” some being interested in Dares and some in Entellus.

451. *It clamor celo*—the dat. is very often used by the poets in this construction.

455. *Tum*, i.e., *praeterea, porro*. *Vim—vires*, for a similar repetition see Geo. ii. 125. Note the *climax*—*Redit ad pugnam—suscitat—incendit—ardens agit*.

456. *Daren; Daretæ*, as another form of the accus. is found at 460, 463, 476.

457. *Ille*. On the insertion of the pron. see note, Æn. i. 3.

460. *Versat*, the same as *agit æquore toto* in 456.

461. The part of Achilles in Hom. Il. xxiii. 734, is here performed by Æneas.

465. *Infelix*, i.e., the cause of your defeat was not want of vigour, or bravery, or ability, but unpropitious fortune.

466. *Alias vires, viz., divine*. Eryx assisting Entellus.

469. This verse is a close translation from Hom. See Il. xxiii. 695 sqq., *Αἶμα παχὺ πύοντα, κάρη βάλλονδ' ἐτίρωσι*.

471. *Vocati, i.e., jussi*—for they modestly refrained from claiming any prize for one so thoroughly defeated. It may, however, refer to the usual proclamation of the herald announcing the victor, and summoning him to receive his trophy.

473. *Superans animis*, i.e., *superbiens, clatus victoria*. Forb. *Superbus tauro—superbus* is constantly used of victors and those triumphing; see 268 and Æn. i. 61.

476. *Revocatum*—“rescued.” *A qua morte*—“from how certain and pitiable a death.”

477. *Contra=ex adverso*—“right in front of.”

478. *Donum pugnae*, i.e., *praemium victoriae*.

481. *Humi*, for *in humum*; see i. 193. The order is *Tremens bos exanimisque*, but the position of the conjunction is peculiar. *Super* for *insuper*.

483. *Meliorem animum*—“a more acceptable life.” There is a *zeugma* in *repono*, “I lay aside my instruments, and resign the art.” The reference is to the custom of Roman gladiators, soldiers, etc., who dedicated the arms of their profession in the temple of some deity, when they retired from the exercise of their calling.

485. For the description of a similar contest in Homer, see Il. xxiii. 850 sqq.

487. *Ingenti manu*—this seems an attempt to translate the Homeric *χεῖρὶ παχυῇ*, the strong, brawny hand of a hero, which interpretation is by no means unnatural. Some join *ingenti* with *nave*, but the position of the words seems to be opposed to this explanation. *De nave*, scil. *sumptum*.

488. *Trajecto in fune*, i.e., by a cord passed round it.

489. *Quo=in quam*. *Dejectam*, scil. *in galeam*.

492. *Hippocoon* was the son of Hyrtacus, and therefore brother of Nisus (294, above.)

495. *Eurytion*—mentioned only here. His brother Pandarus, the Lycian, son of Lycaon (Hom. Il. ii. 824; iv. 88; v. 95), was renowned for his skill in archery.

496. *Jussus*, scil. by Minerva. See Hom. Il. iv. 68 sqq. He wounded Menelaus, and thus broke the league. *Acestes*, for *sors Acestis*.

501. The woodcut represents a bow, and a quiver full of arrows.



502. *Pro se quisque, καθ' ἑαυτὸν ἕκαστος*, i.e., *eis δύναμιν*—"with all his might," "according to his ability."

504. Wagn. points out that a conjunction is frequently thus used when the writer hurries on to the detail of some following circumstances, or when he wishes to indicate that an event was quickly brought about. See Æn. i. 82. *Malus*, as the mast of a ship, is *masc.*, as a tree, *fem.*

505. *Timuit pennis*, i.e., *trepidavit prae metu*. "The scared bird showed its terror by the fluttering of its wings."

506. From the use of *plaudentem* in 516, and from 215, above, it would appear that *plausus* refers to the flapping of the bird, not to the applause of the spectators. It may well be doubted, however, whether the terms *ingenti* and *omnia* do not rather point to the general applause which would doubtless follow such a proof of skill, though, certainly, there is no mention of plaudits in the case of the other archers who follow.

508. *Oculos telumque tetendit*. Another example of *zeugma* (see Æn. i. 79; and ii. 258) "strained his eyes and directed his weapon."

511. *Innexo pedem*—an accus. of reference or limitation; see note on Æn. i. 228, and ii. 210.

512. Observe the prep. *in* applying to both *notos* and *nubila*, but joined only with the latter; see ii. 654.

Fratrem (514) viz., *Pandarus* (496).

518. *Ætheris*—some read *aëriis*—but the former is more suitable, since the stars were in the *æther*, not in the *aer*, which is farther confirmed by Cic. Nat. De. ii. 15, 42, where the Epicurean notion is mentioned that stars were generated by the *aether* itself.

523. The *ingens exitus* is supposed by some to be the burning of the Trojan ships soon after this time; by others, the war waged by Æneas in Italy against Turnus; and by others again, the wars of the Romans in Sicily against the Sicilians and Carthaginians. This last interpretation is favoured by the word *sera*.

524. *Sera*, etc. Wagner considers that *sera* has reference to *post*, and *terrifici* to *ingens*, and thus explains the passage:—The soothsayers, in interpreting the omen, foretold that it would be fulfilled a long while after with a fearful turmoil of affairs. *Terrificus* is a poetic word.

525. *Liquidis*, i.e., *in aëre puro*, in the clear sky. It does not indicate moisture in the air, as some would have it. The effect here produced had probably taken place in the knowledge of the poet, and he uses it to embellish his description. Electricity satisfactorily accounts for the phenomenon.

527. *Refixa*—"detached," "let loose."

528. *Crinem*—this term is applied to the tail of a comet, and here used of the "falling star." (See Geo. i. 365.)

530. Æneas does not disregard the omen, but receives it as a prognostic of future fame and glory. It was customary in the case of an unexpected appearance, to pray to the gods to avert *ill-luck*.

534. *Exsortem*, "extraordinary," or "without your coming into competition."

536. *Inpressum*, "inlaid," an *opus analogum*.

537. *Cisseus*, king of the Thracians and

father of *Hecuba*, the wife of Priam. In *magno munere* for *pro magno munere*, as is frequently for *avri*.

538. *Ferre dederat*—see above, 247.

541. *Prælato honori*—"nor did the generous Eurytion envy him the honour ranked before his own." Heyne considers *prælato* as almost equal to *prærepto*, which use of the word Wagn. deems without precedent. The latter explains thus:—"Nor does Eurytion feel envy at Acestes because he is preferred to him, and because the honour which he had hoped for himself is transferred to his rival."

543. *Proximus ingreditur donis*, i.e., He (Mnestheus) is next presented with his prize, and marches proudly forth in exultation. *Donis* does not depend, in Wagner's opinion, on either *ingreditur* or *proximus*, but on the idea of "coming second," which arises from both taken together.

544. In the programme of the games, above, 66 sqq., Æneas made no mention of the combat now to be entered on, which, therefore, comes unexpectedly, and on that account more agreeably to the assembled throng. These games were kept up by Augustus; see below, 601.

Certamine, scil. of the archers.

546. *Custodem*—see above, note 256.

547. *Epytides*. Periphas, son of *Epytus*, a name borrowed from Hom. II. xvii. 323. He was the herald of Anchises, and friend of Æneas; he had grown old in the service of the family.

Ad aurem means "confidentially and privately," but in *aurem* (which some editions read) expresses more secrecy, and a greater desire to conceal the information from others.

549. *ursus instruxit equorum*, i.e., has prepared the horses for their manœuvres.

550. *Avo*—"in honour of his grandfather."

551. Observe *ait* so close after *fatur*, and compare Æn. ii. 78. *Patentes*—"open," "cleared."

555. *Premiit* is often followed by the acc. of the thing, but here it is construed unusually with the acc. of the person. *Mirata premiit*—gaze on with loudly-expressed admiration.

556. *Tonsa corona*, etc. By this Heyne understands that a garland (plucked and cropped so as to be of equal length all round) was placed on the helmet of each, and that thus it was said to press their hair, or that it fell so far over the margin of the helmet, as to touch the curls which appeared from beneath the head-piece. Peerlkamp, interpreting *premere comam* as "hinding up the hair, to keep it from flowing loosely, and thus interfering with the active exertion of riding, and with the rider's sight," thinks that the olive garland

was for the purpose just indicated. But the hair thus collected, and confined by a garland, would, if kept beneath the helmet, render it too large and loose, and if placed above it would exhibit a ridiculous spectacle.

Henry takes *pressa* (so *premere falce*—to prune) as=*recisa*—"cropped," and believes that the hair was so cut as to resemble a garland in its outer margin, which was visible round the edge of the helmet. His arguments are as follows:—(1.) If Virgil spoke of a real garland, he would have used some epithet, such as *oleaginea*, or *laurea*. (2.) It would be a very odd expression to say that the garland pressed the hair, when it only touched the helmet. (3.) *In morem* is not a suitable phrase to be used of a game celebrated for the first time. Moreover, Suetonius mentions that the Roman youths had their hair cropped to resemble a garland, in the competition in this exercise. (4.) Since Statius says *aurum coronatum* for *corona aurea*, Virgil might also say *tonsam coronam* for *capillis in formam coronae detonsis*.

557. *Ilustilia bina*. Baebius Macer states that the boys who engaged in the Trojan games were presented by Augustus with helmets and two spears each. To this the poet refers. Serv.

558. *Pars lèves* (polished) is the reading of most MSS., but some have *parsque lèves*, which makes a very appropriate sense likewise.

559. An ornate statement of the fact that each wore upon his neck a golden chain. The chain was twisted (hence *torques*, from *torqueo*) spirally and bent into a circular form—it hung down from the neck on the breast.

560. Wagn. and others write *tres* and not *tris*, the common reading, which latter they allege is found only in the accus. *Terni* is considered equal to *tres* in this place, having lost its distributive force. For a very similar use of numerals, see above, 85.

On *Turma*, and the divisions of the Roman army generally, see Ramsay's *Antiq*; and on *bis seni*, consult note, Æn. i. 71.

562. *Paribus Magistris*. The *Ductores* or *Custodes* went here and there around the field (*vagantur*), but besides these there was a *magister* (a kind of riding master) to superintend the movements, and see that no harm happened to the boys. *Paribus*. "similarly clad."

564. *Referens* is more than *ferens*, and means "reminding men, by his name, of his grandfather Priam." On *Polites*, see Æn. ii. 526.

565. *Auctura Italos*. Cato in his *Orig.* says that Polites separated from Æneas after his arrival in Italy, and founded the town of *Politorium*. *Quem*, etc. Transl.:

Whom a Thracian steed carries, marked with white spots, displaying white fore-feet, and a white forehead, as he tosses it on high."

566. *Vestigia primi pedis*, i.e., "the fore-feet," as *vestigia* is often put by the poets for the soles of the feet, and thus for the whole feet.

568. *Alter Atys*—"the second leader is Atys." He is mentioned out of compliment to Augustus, whose mother was *Atia*, the daughter of *M. Atius Balbus*, by Julia, the sister of Julius Cæsar. There was an *Atys*, one of the kings of Alba, according to Livy. *Latini*, simply for *Romani*, as often, though Heinsius thinks the epithet is used because the *Atii* were from *Aricia* in Latium.

569. *Puero puer dilectus Iulo*. This remark is added, not without purpose and force, intended, as it is, to indicate the love and friendship which, even then, existed between the Atian and Julian families, now united in the person of the second Cæsar.

571. *Sidonio*, i.e., African, given to Dido. *Candida*, *καυκίος*=*eximie pulchritudinis*. So *andida* Nais, Eccl. ii. 46.

575. *Paridos*—"with beating hearts," i.e., through the modesty and timidity natural to boys; not *gloriæ cupiditate sollicitos*, as Servius explains.

576. *Veterum*, i.e., *seniorum*, for *vetus*, which properly applies to what has continued for a long time, is sometimes used of advanced age.

578. *Postquam Lustrare*, etc.—"after they have ridden round the assembled spectators, viewing them as they pass."

579. *Longe*, i.e., *clamore longe lateque audiendo*.

Insonuit—this verb, used actively, is joined with the abl. of the thing by which the sound is made, thus *calamis agrestibus insonat ille*, Ovid Met. xi. 161. It is also followed by the acc. after the word which expresses the result, as *insonare verbera*, Æn. vii. 451.

580. *Olli discurrere pares*, etc. On the movements of the youthful equestrians there is much diversity of opinion. Some (e.g., Wagner) suppose that they formed in three bodies of twelve each; and others, that they were divided into twelve bands of three each. Anthon gives a long note on the subject, with diagrams to explain the evolutions; but his arrangements seem somewhat fanciful. He follows Noedhen's opinion that there were twelve bodies of three each.

Pares, scil. *loco, eodem ordine*.—"They rode forth in equal line, and forming in three bands (*terni*) broke up the main body (*agmina*), (smaller) parties (*choris*) separating to different points; and again being summoned (by their leaders) they wheeled and presented their weapons in hostile

attitude. They then move forward in different courses and return to the charge in different parties, confronting one another with a space intervening, and they involve alternately circle within circle, and armed, engage in mimic war." The above translation will, it is hoped, assist the student in understanding this difficult passage; but let the reader, who wishes further discussion of the question, consult the commentators.

587. *Pariter*—"in one line."

588. The Labyrinth of Daedalus, described by Homer Il. xviii. 590 sqq., as represented by Vulcan on the shield of Achilles, is of course the original of this simile, but the Latin poet comes far short of his great master in the task of description. On the Labyrinth, consult Smith's Class. Dict. under Daedalus and Minos.

589. *Parietibus*—to be scanned *parjetibus*, by *synizesis*.

590. *Ancipitem dolum*—"a doubt causing deception," i.e., *iter dolosum, fallens*.

591. *Indeprensus*—"undetected" at the time, and "not to be remedied by retracing one's steps." *Sequendi*, i.e., of *advancing*, for *sequor* is often used both in prose and poetry as equal to *ire*, because there is some point marked out in the mind as the end to be reached, the intervening road being, as it were, the *guiding thread*.

593. *Texunt ludo*, i.e., *fiunt per ludum*. "In their game (or in sport) they represent both flight and fight."

594. *Delphinum similes*—the agility of dolphins is proverbial; consult any book of Nat. Hist. Thus, in the Roman Circus the columns were ornamented with the figures of these animals as emblematic of activity.

595. The *Carpathian* sea was that part of the *Ægean*, around the island of Carpathus, between Rhodes and Crete; and the *Libyan*, that which washes the north coast of Africa between the Syrtes.

598-601. *Retulit*—"renewed." *Porro*—"in succession." *Patrium honorem*—"hereditary ceremony."

602. "The sport is now called Troy, the boys (who engage in it) the Trojan youths." On this game, which was exhibited by Sulla, restored by Julius Cæsar, and frequently celebrated during the time of the Emperors, consult Smith's Class. Dict. Heyne thinks that if it was derived from Trojan times, it must have been at first a series of chariot manoeuvres, derived from the custom of racing round the tomb of a deceased hero, and that after the art of riding was more cultivated, that mode of celebration was preferred.

603. *Hac* is separated from *tenuis* (tmesis) for *Hactenus*.

604. *Fidem novare*. *Novare* is used in the same sense as in the phrase *res novare*=*rem.*

publicam turbare, so that the meaning will be, Fortune having changed her countenance to us, now creates disturbance. Heyne makes *mutata novavit* equal to *novavit*. By the other method, *fidem* is the acc. of reference after *mutata*, and *novavit* equals *novavit res*.

608. *Saturata dolore*. On the syntax, see note, Æn. i. 228; ii. 210. The causes of her grudge are stated at Æn. i. 25 sqq.

610. *Ilia—Virgo*. On this use of the demonstrative pron., see note 262, above.

613. *Acta* is a Greek word (*ἄκτῃ*) transferred into Latin letters. It is called *sola*, as being *deserted* by all the males, (for the rigid decorum of more ancient times did not allow the females to be present at the games), or because it was "*retired*," "*sequestered*."

615. *Vada*, i.e., *maria*—the seas, the idea of danger from *shoals* being implied.

616. *Superesse*. On this use of the infin., see Æn. i. 37, note.

618. *Haud ignara nocendi*, i.e., about to do injury; with the intention and set purpose of doing mischief.

619. *Vestem*. The goddess *Iris* was represented on works of art, with a party-coloured robe.

620. *Tmarii*—from Tmarus (or Tomarus), a Mt. of Epirus near Dodona. But as Beroë is called Rhoeteia, i.e., Trojana, (from the promontory of Rhoeteium,) in 646, below, a contradiction seems to be evident, and therefore some have read *Ismarii*, from *Ismarus*, a Mt. of Thrace, since it is probable that Beroë would marry a Thracian rather than an Epirote, Thrace being in terms of alliance with Troy; but we may readily suppose that Beroë migrated to Epirus with *Helenus*, that she there contracted marriage with *Doryclius* (not the son of Priam, who, it will be remembered, was slain at Troy, Hom. Il. xi. 489), and afterwards joined the expedition of Æneas, when it left the coasts of Chaonia for Italy.

621. *Cui* is better referred to Dorycli than to *conjug*, for *nomen* is then more suitable. *Genus* means nobility of birth.

Fuissent is put in the subj., as expressing the cause why the goddess assumed the form of Beroë. And the reason is assigned in 651, viz., that Beroë was sick, and therefore could not intervene to disclose the fraud. *Cui* is equal to *quippe cui*, or to *quum* et.

622. *Dardanidum*. See Æn. i. 565.

626. To reconcile *septima æstas* with the same phrase, as occurring at Æn. i. 755, Gossrau has the following note: "Before the setting in of winter Æneas arrives in

Sicily, and there Anchises dies. When the winter was over, he set sail, and was driven to Carthage, [this was the beginning of the seventh year,] where he remained during the summer, and till the end of autumn (see iv. 309); thus he returned to Sicily about twelve months after the death of Anchises, still, however, in the seventh year of his wanderings."

627. *Inhospita saxa*—"the dangerous rocks" of the sea itself, not necessarily of the coasts.

628. *Sidera* is properly introduced among the perils and delays of navigation, as the mariners of those days depended entirely upon them. The word may be here taken as equivalent to *tempestates*, as storms were considered to be caused by the constellations.

Observe the remarkable zeugma in *emense* which applies to all the accusatives, *freta, terras, saxa, and sidera*. Transl., "The seventh year since the destruction of Troy is now in course of fulfilment, during which we are still borne onward in our wanderings, after having traversed (*emense*) every sea, visited every coast, risked so many dangerous rocks, and braved and outlived so many storms," (or, outwatched so many stars).

632. *Nequidquam*—"to no purpose reserved;" since we have no fixed abode in which to deposit them as our tutelary deities. On the *Penates* consult Keightley's Mythol., or Smith's Dict. of Biog. and Mythol.

633. "And shall there be no new Troy, to be celebrated by fame? In no country shall I see those Trojan streams, the Xanthus and Simois." *Hectoreos* may be used to mean more than simply Trojan, and is probably intended to recall the memory of Hector's exploits on their banks as giving them their chief celebrity.

636. On Cassandra. See Æn. ii. 246.

638. *Tempus agi res*—"that matters be hastened to accomplishment is even now seasonable." By this translation, we have endeavoured to convey an accurate idea of the syntax, which is not to be considered a Graecism, nor is the infin. to be looked on as equal to a gerund. The difference is this, when the infin. is used as here, it serves as the *subject*, the verb *esse* (expressed or understood) as the simple *copula*, and the subst. as the *predicate*, thus *res agi* (that action be taken) *est* (is) *tempus* (seasonable). So in Geo. i. 305, *Tempus stringere glandes*; where *tempus* is equal to *tempestivum*. But, on the other hand, in the construction with the gerund, the subst. is the *subject*, the gerund the gen. of the object, and *esse* contains the *predicate*; thus *tempus est agendi*, "The time is sufficient for acting," or "the time for acting is now present." See note, Æn. ii. 350, and Geo. i. 305.

639. *Quatuor aræ Neptuno*. These had been erected to Neptune, one by each of the four contending in the boat race, to propitiate his favour.

642. The verb *coruscare* in the transitive signification of "brandishing," is found in *Æn.* viii. 661. Wagner remarks on the consummate skill displayed in the versification of this line: "The *spondees*, expressing exertion, and exciting expectation to the highest pitch, are followed by one dactyl, which briefly declares, though not without a degree of horror, an event already expected, while the caesura (after *co* in *coruscat*) makes the "boldest hold his breath for a time," and the concluding spondee distinctly suggests to us the mind terrified by some unlooked for deed of daring. A careful reading of the verses is sufficient to justify Wagner's remarks.

646. *Vobis*—an example of the *Dativus Ethicus*, on which see note, *Æn.* i. 261. On *Rhœtæia*, see note 620, above.

647. *Signa*, etc. With this compare *Æn.* i. 402, where Venus is recognised by similar external marks of divinity.

648. *Qui spiritus*, i.e., *quam divinus spiritus*, so *qui vultus*, for *quam augustus vultus*.

652. *Munere*—the favour was not in seeing the games, but in performing the rites of the dead to Anchises.

654. *Ancipites* and *ambiguæ*, are nearly the same in meaning; here, however, the former announces *generally*; the latter, with greater limitation.

Malignis, i.e., *torvis, transversis*.

Malignis oculis—"with evil disposed eyes," "fiendish."

655. *Amor* is called *miser*—not simply because it was great, but because by its *very* excess it makes one miserable.

658. *Secuit arcum*, i.e., she mounted to heaven, leaving behind her a train of party-coloured light.

660. *Rapiunt focis penetralibus*—they hastily lay hold on torches taken from the inner shrines of the houses nearest to them.

662. *Vulcanus*—"the fire."

663. *Pictas*, either painted all over (*μιλτοπαρῆς* of Homer), or having the *tutela* painted on the stern, or the *parasemon* on the prow.

Abiete, to be scanned *abiete*.

664. *Cuneos*—the rows of seats in the theatre divided into wedge-shaped compartments by the steps which, radiating from the arena, rose up on both sides of them.

669. *Magistri*, i.e., *custodes*. See 546 and 562.

673. *Inanem*, i.e., the light helmet worn only on such occasions, but not used in war.

675. *Accelerat* used *intransitively* for

celeriter adpropinquare—"to advance quickly."

676. *Per diversa litora*, i.e., throughout different parts of the coast. "They stealthily seek the rocks, (to try) if there be caves anywhere."

679. *Mutate*, scil. *mentem*.

681. *Udo*—"moist" from the water poured on it." Forb.

682. *Stuppa*—the oakum with which the seams were caulked.

683. *Est*, from *ēdo*—"eats," "consumes." *Vapor*, i.e., *incendium*, the effect being put for the cause.

685. *Abscindere, vocare, and tendere*, are so-called *historic infinitives*. The loss of the ships was not so much the cause of the grief of Æneas as the delay arising in the immediate prosecution of his journey.

687. *Exosus es*, i.e., *odisti*. The older writers said both *odi* and *osus sum*, and thus *exosus* came to mean "he who hates," though it is sometimes used passively.

Ad unum, for *omnes ad unum*, but the adj. *omnes* is frequently omitted in this phrase.

688. *Pietas*—"kindly feeling," "commiseration." *Antiqua* means "in times past tried and proved."

689. The order is, *Da classi evadere flammam*. The verb *evado* is often joined with the acc., as in *Æn.* ix. 560.

691. *Quod superest*—"as to what remains," to complete my misfortune; since nothing remains to be desired. Jahn understands the phrase as applying to all the Trojans.

692. *Dextra*—the right hand with which he wields the thunderbolt, and thus called by Horace *rubens*.

694. *Sine more*, i.e., "different from common occasion," "in an extraordinary degree." The opposite of *sine more* is *de more*.

696. *Turbidus imber*, i.e., a rain shower driven hither and thither by the violence of the wind. *Densis* means that the wind was strong and difficult to be resisted, such as every one must have experienced in the spring, when sometimes we feel as if we could almost see and catch it.

697. *Super* for *desuper*. Wagn., in his smaller edition, interprets it as if it meant that the water was so abundant as to flow over the ships.

704. The *gens Nautica* traced its origin to this Nautes; with it the care of the palladium remained. *Tritonia*, see *Æn.* ii. 171.

708. *Solatus* for *solans*. *Que* after *is* connects *dabat* to *infit*, 707 and part of 706 being parenthetical.

711. *Divince stirpis*—because his father was the river god, Crimisus.

713. *Superant* for *supersum*.

714. *Pertesum*—see iv. 18.

718. *Permisso nomine*, i.e., Æneas, though the founder of the colony, and therefore possessing the right to have the name of the city, will give up his claim to Acestes. Acestes was that famous city of Sicily called *Agesta* by Diodorus and Strabo, *Egesta* by Thucyd., and Segesta by the later Romans.

720. *Animum*—some books read *animo*.

721. *Polum*, the zenith. *Nox* was supposed to rise in the west, gain the zenith by mid-night, and set in the east at sunrise.

722. *Cælo delapsa*. As Anchises was in Elysium, we must consider the phrase as used in its common signification of any sudden appearance; as we say, "dropped from the clouds." But Jupiter may have sent a messenger to assume the form of Anchises, since he says *Jovis imperio huc venio*.

730. *Aspera cultu*, i.e., *quæ aspera vita vitur*, "which lives a savage life." The word *asper* is applied to substances whose surface is uneven and rough, and so transferred to men of uncivilized manners.

731. The first hint of the visit of Æneas to the infernal regions is given in the prophecy of Helenus, *Æn.* iii. 441. Since the spirit of Anchises might as well have recorded all events to Æneas when it appeared to him, without entailing on the Trojan prince so dangerous an expedition as one to Hades, Wagn. excuses the introduction of the Episode only on the ground that Virgil was carried away by his desire of imitating his great master, whose *Necyomanteia* in the *Odyssey* is one of the most beautiful parts of that delightful poem, and admirably adapted to adorn the story of the Latin bard. *Dis*, i.e., *Dives*, *Πλούτων* (from *πλοῦτος*, wealth) because to him, says Cicero, *N. D.* ii. 26, 66, *omnis terrena vis atque natura dedicata est omniaque et recidunt in terras et oriuntur e terris*.

732. *Per alta Æterna*—properly through the lake Avernus, but here we must understand it of a cave in a valley near Avernus, by which an entrance was effected.

734. *Tristesque*. Wagn., Süpf., Gossr., etc., read *ve*, but Jahn, Forb., and others *que*, as the uniformity is thus kept up between the two clauses *tartara umbræque* and *amæna concilia Elysiumque*, and as a less jejune sense is thus afforded. *Tartara* and *umbræ* unite into one idea, and refer to one and the same place; and although all things belonging to the affairs of the dead are called *tristia*, yet here the opposition of *amæna piorum concilia* shows that it is the shades of the wicked that are more particularly intended.

On *Amænus* consult Kritz, *Sall. Cat.* 11, 5. The word is akin to *ἀμείνων*, and signifies natural beauty of place; it here refers

rather to the places where the *concilia* met than to the *concilia* themselves.

735. *Sibylla*. See vi. 10, below. *Sanguine* is the abl. of the instrument.

738. The superstitious ancients believed that spirits could not await the first beams of the sun, and thus the arrival of night at the zenith (when in early times the civil day began), and the first breath of the horses of *Sol*, warn the shade of Anchises to disappear. Cf. Shakspeare, Hamlet, where the Ghost says, "Fare-thee-well at once! the glowworm shows the matin to be near, and 'gins to pale his ineffectual fire."

741. *Deinde=hinc*, *ἐνθεν*, so that the sense is, Why do you not remain longer? *Quo proripis*, scil. *te*, which is always expressed, but here omitted on the analogy of the other verbs, *fugis* and *ruis*, signifying motion.

744. *Larem Pergameum*. By this some understand the shade of Anchises, since the souls of ancestors were treated as *Lares*, others believe *Vesta* to be meant; Heyne, however, considers it to indicate the Penates, with whom the *Lares* were often confounded.

Penetralia Vestæ, for *Vestam*; her image was kept in the inner part of the temple, veiled and undefiled by the gaze of the multitude. She is called *Cana*, on account of the antiquity of her religion.

745. *Farre pio*, i.e., *mola salsa*, for which see Ramsay's *Antiq.*

Acerra is properly the incense burner, but here the incense itself; cf. *Hor. Od.* iii. 23, 19, *Mollivit aversos Penates, Farre pio et saliente mica*.

746. *Accersit*, otherwise written *accersit*, which was for a time considered a corrupt form introduced in the period of declining Latinity, but which has recently found defenders in Schneider, Zumpt, Döderlein, Kritz, etc.

750. *Transcribunt*. Persons transferred from one city to another were said *transcribi*, but colonists were said *adscribi*.

752. *Ipsi*, i.e., those who were about to pursue their journey. *Reponunt*, i.e., *renovant, reparant*.

754. *Vivida virtus*. The irregularity of the syntax adds force to the expression; *Erigui numero sed tales quibus sit bello (ad belium) vivida virtus*.

755. The founder of a city having his *toga* folded in a peculiar manner, part being thrown over his head, and part passed round his waist like a girdle (*cinctu Gabino*), marked out the limits of the town by a furrow, care being taken that the clods of earth should all be turned inwards, and that the plough should be carried over the place.

where gates were to be placed. The wood-cut represents the Cinctus Gabinus.



753. *Hoc Ilum, et hæc loca Trojam*—the town he calls *Ilum*, the surrounding district *Troja*.

758. *Indicit forum*. As *indicere* is a forensic term, this seems to mean that he put forth *laes*, and having called the senators together, proposed these laws for their adoption. This is Heyne's view; but Wagn. thinks that the last clause means, "he defined to the senators the nature of their office, and the character of its duties."

759. The poet feigns that the famous temple of Venus on Mt. Eryx was the work of the Trojans, though it belonged to a much later period.

Venus is called *Idalia*, from *Idalium*, a town, grove, and mountain in Cyprus.

761. A priest, with a sacred grove, (*σίμειος*) is appointed to Anchises as a hero.

762. Cf. 64, above. Nine days was a usual time for great ceremonies, such as the expiatory offerings after the appearance of prodigies.

763. *Placian*, etc. See note, *Æn.* iii. 69.

764. *Creber adspirans*—"blowing fresh and favourable."

768. For *numen* some editors read *nomen*, which makes admirable sense. Others *coelum*, and a few *lumen*; but that here adopted has the best MS. authority, and is the most poetical as well as the most difficult reading. *Numen* means "the very

mighty, and very much to be dreaded power of the sea."

772. *Eryci*—they sacrifice to Eryx as a hero, and at the same time as the tutelary deity of Sicily from which they are setting sail, that they may propitiate his good will and secure themselves from shipwreck on the rock-bound coast of his favourite island.

773. *Ex ordine*—one ship after another, and one at a time.

774. On *tonsee*, see above, 556, and on the syntax of *caput* depending on *tonsee*, consult note, *Æn.* i. 228, and ii. 210. See *Geo.* iii. 21.

776. On *porricit*, see note 238, above.

779. Observe how the poet amplifies and adorns his subject by the introduction of divine instrumentality in circumstances where a historian would have simply stated that a fair wind bore Æneas and his associates to Italy.

781. *Nec* requires to be here resolved into its component parts, *et non*. *Exsaturabilis* is a word found only here, though *exsaturatus* is frequently employed.

783. *Dies* is here fem., since it indicates no fixed term; it is masc. when it means a natural or civil day. *Pietas*, i.e., the reverential conduct of Æneas in propitiating Juno.

784. *Infracta* is the particip. of *infringere*, and means "broken down," i.e., yielding—the adj. *infractus* would signify "unbroken," "unsubdued."

785. *Media de gente*, i.e., *media ex Troja*. *Exedisse*, i.e., *confecisse*, *perdidisse*.

786. *Traxe*, for *traxisse*.

792. *In regnis*. The reason of the failure of Juno's expectations is expressed in this line.

794. After *subegit* supply *meum filium*.

795. *Terræ*, gen., or rather the *dat.* of place. See Schmitz Lat. Gr. on the syntax of the dative.

796. *Quod superest*. (1.) Either to be joined with *oro*, in this sense, "this only remains with me to beg you," etc. Or, (2.) which is better, it applies to the whole of the fleet. By this latter interpretation, we have a subject to *dare* and *attingere*, and the reply of Neptune in 813 becomes more appropriate.

797. *Tibi*=*per te*, *σσί=διά σί*.

Thybrim Laurentem—so called as flowing past the walls of Laurentum.

800. *Cytherea*. See *Æn.* i. 257.

801. *Sæpe* refers to the instance of Neptune's interference recorded in *Æn.* i. 125 sqq., and probably to the other storms that visited Æneas, in the calming of which, however, the sea-god is not mentioned as taking an active part.

803. This, and the following lines, refer to the battle of Æneas with Achilles. Hom. Il. xix. 79 sqq., 168 sqq., from which arises that of the Scamander with Achilles himself.

Xanthus is the same as Scamander.

811. *Perjuræ Trojæ*—on account of the perfidy of Laomedon, who, after promises of liberal rewards for building Troy, defrauded the gods of their stipulated recompense.

813. *Portus Averni*, i.e., *Cumæ*, and therefore Italy.

Unus, i.e., *Palinurus*, introduced at 833, below.

816. *Lata pectora permulsit*—"soothed her heart so as to render it joyful." Another instance of the *proleptic* use of the adj., on which see *Æn.* ii. 736.

817. *Auro*, i.e., *aureo jugo*.

820. *Axis*, for *currus*, is a very common *synecdoche* with the poets.

822. *Variae comitum facies*, for *comites varia facie et adspectu*. *Cete*—"monsters of the deep," in attendance on Neptune and other marine deities. The Greek form of the word, τὸ κῆτος, plur. τὰ κήτη, is used by other writers also, as Silius and Pliny. Some other words likewise are found in this form, e.g., *mele*, *Lucr.* ii. 412, 504, and at v. 36 of the same author, *pelage*. More frequently, however, Roman writers employ the masc. *cetus*.

823. *Glaucus* was a Boeotian fisherman, born at Anthedon: having eaten a certain herb, he conceived an uncontrollable desire to precipitate himself into the sea, which craving being complied with, he was immediately transformed into a god. *Melicerta* was the son of Athamas and Ino, and grandson of Cadmus; his mother, flying with him from her enraged husband, flung herself into the deep, from which time both were reckoned sea deities, and worshipped by the Romans under the names *Albunea* and *Portunus* (see above, 241), and by the Greeks, *Leucothea* and *Palæmon*; see *Geo.* i. 437. *Senior* is an epithet applied towards almost all the sea gods.

824. *Triton*, see *Æn.* i. 144, and above, 205. Also on Phorcus, 240, above. *Exercitus*, like *cohors* in 241, seems to mean simply "a multitude."

825. *Tenet* is the reading of most MSS.—the vulgar text has *tenent*. In phrases of this kind the plur. is used when several subjects are so introduced as that they are supposed to perform jointly and simultaneously that which is indicated by the verb of time; but the sing. is employed when several subjects are supposed to perform the same thing *individually* and in *succession*, each in his own time and place, and with his own exertion. In what manner, however, the matter is viewed, and what number, sing. or plur., is used, depends on the judgment of the writer, whom (if he be a poet) the necessities of the metre or other reasons may influence in his decision:

thus we must depend entirely on MS. authority.

Thetis, daughter of Nereus and Doris, and mother of Achilles by Peleus. *Melite*, one of the Nereids. *Panopea*, see above, 240. The others are of Greek formation. Consult *Class. Dict.*

827. *Hic*, "upon this," Æneas had been anxious and doubtful before, but now in turn, *vicissim*, joy succeeds.

828. *Pertentant*. See *Æn.* i. 502. *Malos attolli*—the masts were lowered when nearing harbour, but raised when the sea was smooth and the wind gentle and favourable, *Brachia*, i.e., the *antennae*, "yard arms."

830. The *Pedes* were ropes by which the lower corners of the sail were drawn towards the stern and side bulwarks. When the wind was "right astern," both corners were drawn tight so as to afford a *bosom* to catch the breeze, and the vessel was then said *currere utroque pede*; but if it were a *side or veering* wind, only one of the ropes was tightened at a time. So, we have here the alternate tightening and slackening of each side described: "At one and the same time they let go the sheets on the left, now (again) on the right." The woodcut on *Æn.* iii. 549 will illustrate this movement.

832. *Cornua*. The knob-like extremities of the yards were so called. For other significations of *cornua* consult *Dict.*, and see iii. 549.

Torquent, detorquent—"they turn now in this direction, now in that," as necessity required.

Sua flamina—"favouring blasts," a common use of *suus*.

834. *Alii*, i.e., *ceteri*. On *Palinurus*, son of Iasius, and pilot of Æneas' fleet, see *Æn.* iii. 202.

835. *Mediam metam*—as the *Meta*, or turning post, was half of the course in the circus, so *Nox* is said to have finished half her course when she has reached the *zenith*.

837. *Sub remis*—still abiding by the oars, but unemployed, as the favourable breeze rendered rowing unnecessary.

Dura sedilia i.e., the *transtra*—"the thwarts."

838. *Somnus*, the son of *Night*, and the brother of *Death*. The disaster of *Palinurus* is introduced here, that the passage from Sicily to Italy may not be without incident; and, moreover, that the legend which traced the name of *Cape Palinurus* (*Capo Palinuro*) to the Trojan hero's death may not be omitted. The poet borrows from *Hom. Od.* iii. 278 sqq., where Phrontis the pilot of Menelaus loses his life in a similar manner on the voyage.

841. *Insoniti* is placed with peculiar force as the last word of the sentence, and the

first of a line—it equals *et quidem insonti*. See iv. 237.

842. *Phorbas*—a son of Priam of this name is mentioned in IL xiv. 490. *Loquelas*, i.e., *verba*. The word is rarely used, but seems to suggest the idea either of a vain attempt at conversation, or of silly and trivial talk.

844. *Æquate auræ*, i.e., breezes blowing "right astern," neither on the one side nor on the other.

847. *Vix attollens iamina*—"scarcely able to raise his eyes" through the influence of sleep (Heyne); or rather "scarce condescending to raise his eyes," but uninterruptedly directing the helm, without regarding *Phorbas*.

850. On the reading of this line there has been much disputation among commentators, for which see Forb. Transl., "For why should I entrust Æneas to the faithless breezes, and that, too, (*et*) when I have been so often deceived by the treacherous appearance of a calm sky?"

853. *Nusquam*—you might expect *nunquam*, but as that which takes place *nouhere* does not take place at all, *nusquam* is sometimes used for *nunquam*, the idea of time being exchanged for that of place.

Observe the last syllable of *amittebat* lengthened by *arsis*.

855. *Soporatum*—this verb, which elsewhere is equal to *consopire*, "to lull to sleep," here means to endue with the power of lulling to sleep, but in this sense the perf. part. alone is used.

857. *Primos*=*primum*. But it is perhaps

better to take it literally, "those limbs first lulled to sleep," referring to the gradual approach of *Somnus*.

858. *Et=quum*; this is a poetic construction which our author borrows from Homer. *Cum puppis * * gubernaculo*, Peerlk. and Gossr. think to be spurious, because, say they, if part of the ship, together with the tiller, had been carried away, Æneas and his companions would have heard, and Æneas would himself have taken the helm so soon as he discovered the loss of his steersman.

861. *Ales*, i.e., *ceu ales*, "bird-like."

862. On the construction *currere iter*, see note, Æn. i. 67.

864. With this passage, cf. Hom. Od. xii. 39 sqq., and 166 sq. Consult Class. Dict. on *Sirenes*.

865. *Quondam*—"sometimes," or "on a former occasion," referring to that of Ulysses.

866. *Rauca* is to be joined with *sonabant*, *Assiduo sale*, "by the constant lashing of the waves." The repetition of the letter *s* is supposed to be intentional, to suggest the peculiar noise of the sea-wave washing against the rocks.

869. *Animum*—"acc. of limitation or reference" after *concussus*; see Æn. i. 223, and ii. 210.

870. The omission of *ait* or *inquit* in this wailing exclamation of Æneas, lends a dignity to the lines, and removes them from among the *common-places*.

871. *Nudus*—"unburied." *In ignota arena*—one of the greatest misfortunes, according to ancient opinion, which could befall a man



[THE SIRENS.—From an Etruscan Sarcophagus.]



[CERES, PLUTO, AND PROSERPINE.—*Mus. Denk. der Alt. Kunst.*]

BOOK SIXTH.

ARGUMENT.

ÆNEAS having landed at Cumæ immediately seeks the cave of the Sibyl, and consults the oracle: from it he learns some particulars of his dangers and farther labours (1-155). He performs funeral rites to the body of Misenus; and while engaged in the preparations for this ceremony discovers the golden bough, which, as a gift to Proserpina, would gain for him permission to pass to the Elysian shades, to meet and converse with his father Anchises. Provided with it and accompanied by the Sibyl he reaches the entrance to the infernal regions (156-336). On the hither side of Styx he meets the shade of his quondam pilot, Palinurus, and after receiving from him a detailed account of the circumstances attending his death, he promises to perform to him the due obsequies on his return to earth, and to erect a cenotaph (337-383). Crossing the Styx, he traverses the district occupied by the spirits of infants, and of those who had been unjustly put to death, and enters that where wander in solitude ill-requited lovers—their own murderers. In this latter place he falls in with Dido, who, however, indignantly declines a conversation (384-476). In the region of slain warriors, Deiphobus, among others, presents himself, all mangled as he was (477-534). He passes Tartarus on the right, and is instructed by the Sibyl in all the varieties of punishment which were inflicted on the grossly wicked in the abode set apart for them (535-627). He next reaches the palace of Dis, and having fixed the golden bough on the entrance, directs his course to the habitations of the blessed, and, under the guidance of Musæus, at length finds Anchises (628-678). Having fully discoursed on the nature of the soul, its purification, and the processes necessary to bring about final perfection, Anchises lays briefly before Æneas the history of the Roman Empire, which his posterity are to found (679-888). On the

conclusion of the interview, our hero and his guide ascend to earth again through the ivory gate, the Sibyl departing to her cave, and Æneas to his fleet, which he moors at Caieta.

1. Some copies attach this and the next line to the end of the Fifth Book, but the words *obvertunt pelago proras* cannot be separated from the foregoing verses, except by a violent and unnatural break. Besides, *sic fatur lacrimans* is, in itself, no improper commencement of a new book, and has, moreover, the sanction of Homer. Cf. II. vii. 1; Od. ix. 1.

2. *Euboicis Cumarum*. *Cumæ*—a famous city on the coast of Campania, about six miles north of Cape Misenum, founded jointly by the Chalcidians of Euboea, and the Cymeans of Aeolis. See *Bunbury*, in Smith's Dict. of Geog. Cf. iii. 131. *Tandem*, "at length," referring to the tediousness of voyage.

3. *Obvertunt*—"they turn the ships round, and direct their prows seaward, so as to be ready to start with greater ease and speed when departing on an outward voyage. *Dente tenaci*—"with tenacious fluke."

4. *Fundabat*, i.e., *fundo alligatas tenebat*—"moored." *Prætexunt*—"fringe," as a garment is bordered. *Curvæ puppes*, i.e., the natural bend of the stern, together with the curve of the *aplustre* continuing upwards. On these naval terms, consult Ramsay's or Adams' Antiquities.

5. *Emicat* well expresses the *life and energy* displayed on the part of the youths, the word properly meaning to "shine forth," "spark forth," or "dart forth."

6. *Hesperium* (*Ἑσπεριος*) means simply "western." Italy was sometimes called *Hesperia Magna*, and Spain *Hesperia Ultima*, by the Roman poets.

8. *Rapit*—"scour the woods, the close coverts of the wild beasts, [in search of water and game,] and point out the newly-found streams." *Invenire*—"to find by accident, "to come upon." *Reperire*—"to discover by search."

9. In obedience to the order of Helenus, iii. 441 sqq., and of the shade of Anchises, v. 731 sqq., Æneas proceeds to the very ancient temple of Apollo on the mountain [hence *arces*, and *altus* Apollo], above Cumæ, and to the cavern of the Sibyl at its base.

10. On the *Sibyls* consult Smith's Dict. of Biog. and Mythol., and Niebuhr's Rom. Hist. The most famous of these inspired women was she of *Cumæ*, variously called *Amalthæa*, *Herophile*, *Demophile*, and by Virgil, below, 36, *Deiphobe*, the daughter of *Clæacus*; it was *she*, according to tradition, who brought the prophetic books to Tarquinius Superbus, the fragments of which, after the books themselves had been con-

sumed or lost in the burning of the capitol during the tyranny of Sulla, Augustus caused to be collected and preserved in the temple of Apollo Palatinus.

11. *Animum*—"the soul with all its faculties," *Memem*—"the thinking faculty." See Döderl. Lat. Syn. Apollo is called *Delius* from the island *Delos*, his reputed birth-place.

13. *Triviæ*, i.e., *Hecate*, to whom the whole district of *Avernus* was sacred.

14. There seems to have been an ancient legend that *Dædalus* was the builder of the temple of Apollo at Cumæ. To him the Sicilians and Italians referred all their superior works of art, a proof that their knowledge of sculpture and architecture came from Crete. On *Dædalus* and *Minos* consult Class. Dict., and cf. Hor. Od. i. 3, 34.

16. *Ad*, i.e., *versus Arctos*—"towards the north." Heyne and Peerlk. thoughtlessly found a difficulty in *ad*, which they interpreted literally, as "reaching to," "arriving at."

18. *Redditus*—"restored to earth again at this spot," i.e., because this was the spot on which he first landed after his long wanderings in air, he dedicated, etc. It was customary for navigators to make an offering to some god on account of their preservation, and sometimes in token that they abandoned their former pursuits, they consecrated the implements of it to the deity, and suspended them in his temple. *Remigium alarum*—"the oarage of his wings," i.e., "his oary wings." So Milton says of the swan, that she "rows her state with oary feet."

20. There follows a description of the carved or sculptured work on the gate of the temple. And first is represented the death of *Androgeos* (son of *Minos* and *Pasiphaë*) at Athens, an event which led to war between Crete and Athens. Peace was soon agreed to, on condition that seven young men and seven maidens from Athens should yearly be sent to Crete to be devoured by the *Minotaur*. Read in connection with this subject, the articles, *Minos*, *Pasiphaë*, *Androgeos*, and *Theseus* in the Class. Dict. For *Androgei* some books read *Androgeo*, the Gk. gen. *Ἀνδρόγεω*. This person is not to be confounded with the Grecian hero mentioned ii. 370.

21. *Cecropidæ*—the Athenians were so called from *Cecrops*, an Egyptian, who, according to the common but now rejected legend, at a very early date (1583 B.C.), conducted a colony to Attica from Sais in

Egypt. He is called the first king of Attica. *Tum* indicates transition to the second part of the picture, the payment of the stipulated atonement by the Athenians. Athens and its public place will form the foreground; Crete appeared on the opposite side, raised in relief, with the depression of the sea between it and Athens. *Septena*—"by sevens," "seven of each kind." *Stat urna*—the urn is represented as standing near, as from it the lots had been drawn to decide who were to be selected as victims for the Minotaur.

24. *Hic* introduces a third scene, the unnatural (*crudelis*) love of Pasiphaë, the queen of Minos. *Crudelis* may refer to the story of Venus exciting love cruelly, mercilessly, in Pasiphaë, because she disclosed to Vulcan the unfaithfulness of his wife, the Goddess of Love. *Supposita*, contracted for *supposita*.

25. *Mixtum genus*—so Ovid calls the Minotaur, *discordem fetum*.

26. *Veneris monumenta nefandæ*—"the memorials of an accursed lust." *Inest*—"is represented." *Venus for amor*, as *Vulcanus for ignis*, *Mars for praelium*, etc. etc.

27. *Hic*, as a fourth scene, is depicted the Labyrinth, "that laboriously constructed retreat, and inextricable maze," made by Dædalus for Pasiphaë, that in it she might conceal the monster Minotaur. In Hom. II. xviii. 592 sqq., Dædalus is said to have arranged, for the gratification of Ariadne, a chorus or dance, whose evolutions imitated the windings of the Labyrinth.

29. Here again Dædalus appears unravelling the mysteries of the Labyrinth, by giving to Theseus a ball of thread by which he should direct his steps. *Reginæ=regis filiae*, viz., Ariadne.

30. *Cæca vestigia*—"his blindly planted footsteps." Read in Class. Dict. the histories of Theseus and Ariadne.

31. *Icare*. Consult Class. Dict. The fate of Icarus in his too daring flight is well known. *Si* is omitted before *sineret*. Who will not think of the lines of Horace, Od. iv. 2, 1.

*Pindarum quisquis studet æmulari,
Iule, ceratis ope Daedalea
Nititur pennis, vitreo daturus
Nomina ponto.*

33. *Quin protinus, καὶ μὴν καί*, "and indeed they would have carefully examined all the objects portrayed." *Omnia* is to be pronounced *omnja* by *synizesis*.

36. *Deiphobe Glauci*—Glaucus was a prophetic sea deity (Geo. iii. 267), and therefore the Sibyl, Deiphobe, is not improperly called his daughter. Mr Holdsworth endeavours to make out that Deiphobe and the Sibyl were entirely different personages, but his reasoning is not considered conclusive.

37. *Ista spectacula*—"those sights that you are examining;" *iste* having always reference to the 2d pers.

39. *Bidentes*—see Æn. iv. 57.

42. *Euboicæ rupis*—the rocky hill of Cumæ, which, as said before, was a Euboean colony. The temple of Apollo was on the summit of the hill, and the grotto (*alta templa*) of the Sibyl lower down its side. There were many subterranean passages (*aditus*) by which they came to the doors (*ostia*—or *ora*, 53—*or fores*, 47), forming the entrances to the cave in the heart of the hollow mountain. *Centum*—a definite number put for an indefinite.

45. *Poscere*, viz., in prayer. *Deus, ecce, deus*—she felt the influence of the god pervading her frame.

47. *Unus*, i.e., "the same as before."

48. *Non comptæ*—the hair, though trimmed, was allowed to flow free during the time of the sacred rites; but now, under the inspiration of the deity, it becomes wildly disordered and tossed about.

49. "Her bosom heaves, and her heart swells with the wild frenzy of inspiration; moreover, she appeared taller to the view, nor did her accents seem those of a mortal, seeing that she was inspired by the now more immediate influence of the god."

52. *Cessas*—"do you delay." *Attonitæ*—the adj. is transferred from the persons awe-struck to the inanimate object itself.

58. *Æacidæ*, i.e., Achilles—see Æn. i. 99.

59. *Duce te*—see Æn. iii. 154 sqq. All circumstances are here magnified, so that the Massyli (on whom consult note, Æn. iv. 132) and the regio *Syrtyca* (iv. 41) are put for the places in immediate proximity to Carthage.

61. *Prendimus*—an emphatic word, "we hold in our grasp," as it were.

62. "So far let Trojan fortune (i.e., adverse fortune) have followed us;" i.e., by implication, "but now let good fortune bless us in the rest of our undertakings."

64. *Vos—dique deæque*—the deities more especially hinted at are *Juno, Minerva*, and *Neptune*.

66. The adj. *præscius* is found with a gen. in Val. Flacc., Tacitus, and elsewhere.

67. *Vates, da considerare*—the superstition of the ancients usually attributed to the prophet the power of ordering according to his pleasure and bringing to accomplishment those things which he himself foretold. *Teucros* is much more emphatic than *nos*, and the mention of the Penates increases still farther the solemnity of the appeal.

69. Servius thinks that in this line Virgil had reference to the temple of Apollo, built on the Palatine by Augustus, so that Æneas fulfils his vow by the instrumentality of his illustrious descendant.

70. *Festos dies*—the *Sudi Apollinaris* instituted in 212 B.C., and celebrated on the 5th July each year, under the direction of the *Prætor urbanus*. Observe the *zeugma* in *institutum*, "I shall build a temple, and appoint holydays."

71. This and the following lines refer to the Sibylline books and their preservation, first in the capitol, and afterwards in the temple of Apollo on the Palatine, to which they were removed by the order of Augustus. The college of priests appointed to take charge of them consisted originally of *two*, which number was increased in B.C. 369 to *ten* (half being patricians and half plebeians after the year B.C. 367). Sulla farther increased the number to *fifteen*, whence they got the name *Quindecimviri sacrorum*.

77. *Patiens Phæbi*—"no longer able to endure the inspiration of the god." The ancients believed that the human body was unable to endure the divine will and influence, and that it became subject to spasms and convulsions while under the direction of the deity. *Immanis* is to be joined with *bacchatur*.

79. *Excussisse* is an *aorist*=*quam celerime excutere*. The metaphor continued throughout these two lines is taken from the training of horses.

80. *Fingit premendo*—"by curbing, moulds her to his will."

81. *Ostia*. Heyne's explanation of this passage seems the correct one. "The Sibyl with Æneas, had already passed through the *aditus* (43), or subterranean passages leading to the shrine, and therefore they are now *in antro* (77), not having yet reached the *limen* and *fores* (45 and 47); the doors (*ostia*) of these, however, now spontaneously open, after the offering of the prayers, and while the prophetess enters into 'the holy of holies,' and thence utters the responses, Æneas remains without before the entrance."

84. *Terræ* is found in the best editions instead of the vulgar reading, *terra*, i.e., *in terra*. *Pericula* is to be understood before it, so that the meaning will be, "You have indeed exhausted the perils of the sea, but the more serious dangers of the land await you." *Lavinium*, by anticipation, as the town was not yet built.

86. *Sed*, etc. "But they shall wish, too, that they had not come." The reason immediately follows: *bella*, etc.

88. *Dorica castra*—see Æn. ii. 27. *Thybrim*—see ii. 781.

89. *Alius Achilles*, viz., *Turnus*, son of the nymph *Venilia*, daughter of *Daunus*, a hero of Italy; hence *dea*. She was a sea deity. *Latium*=in *Latium*.

90. *Nec*. "Nor will Juno, who persecutes the Trojans with inveterate hatred, cease to harass you." *Additus* does not

contain in itself any idea of *hatred* and *hostility*, but such a notion is easily suggested by it to the reader who knows of the wrath of Juno against the Trojans.

91. The narrative beginning with *cum* is suddenly broken off; the sentence concluding with an exclamation. Such an interruption of the syntax is called an *anacoluthon* (freely translated a "blunder"), on which see note, Æn. i. 237.

92. *Quas gentis Italûm*—see Æn. viii. 126 sqq., where Æneas begs help from Evander and the Etruscans of Agylla, or Caere.

93. *Conjux*, i.e., Lavinia, the daughter of Latinus, whom Turnus claimed in marriage, and who thus became the cause of war. *Hospita*, i.e., not a Trojan. *Iterum* is properly used, for, "like another Helen, she fired another Troy."

95. *Audentior*—some copies read *audacior*, but the former is preferable, since it conveys an idea of praise and commendation, while *audax* signifies, "fool-hardy."

96. *Quam*=*quantum*—"as much as," "as far as." Another reading is *qua*, which, however, has little MS. authority.

97. *Graia ab urbe*, i.e., *Pallanteum*, on the Palatine Mount, built by Evander and a colony of Greeks (Arcadians). Æneas received a contingent from it against Turnus and the Rutuli.

99. *Ambages*—obscure, entangled expressions, by which matters are not clearly indicated, especially used in reference to the responses of oracles.

100. *Ea*—"such," "so powerful." Wagn. refers *ea* to the foregoing words, *obscuris vera involvens*, so that the meaning is, "Apollo so restrains (puts such a restraint upon) the excited heart of the Sibyl that she cannot declare the plain truth," etc.

101. *Stimulos vertit*—"and with continued stroke applies the spurs deep in her bosom." When the spur is once plunged in and fixed, we can stimulate only by moving and turning it about; thus Apollo does not repeat the blow, but, by keeping live the influence of his first instigation, maddens the priestess, rendering her frenzied and incoherent.

105. *Præcepi*—"I have anticipated in thought," viz., from what Helenus had declared, iii. 458, and Anchises had warned him of, v. 730 sqq.

106. *Quando*, for *quandoquidem*.

107. *Tenebrosa palus Acheronte refuso*—"the darksome lake made by the overflowings of Acheron;" or it may be put for *palus Acherontis refusi*—"the lake of Acheron boiling up and overflowing." In the neighbourhood of Cumæ was the *palus Acherusia* (*Lago di Fusaro*), which Virgil mentions to note those places by which there was an approach to the infernal world—not, how-

ever, by the lake, but by a cave in the vicinity. Heyne.

118. *Hecate*. See above, 35. On *Avernus* consult Note, Æn. iii. 386.

119. *Si potuit* may be joined to *miserere*, or another member may be supplied, thus: "Why may not I also go to the shades?" Heyne. Jahn proposes to make *Et mi genus ab Jove summo* (123), the *apodosis*, thus: "If Orpheus was able, etc., (I also have a right for) my descent, too, is from Jove supreme." On Orpheus and Eurydice, Pollux, Theseus, and Hercules, consult Class. Dict.

122. *It viam*. On this construction see note, Æn. i. 67, and iii. 191.

126. *Anchisiada*—the voc. formed on the Latin model. Many copies give *Anchisiadē*, the Greek form.

Averno, for *ad* or *in Avernum*, *Avernus*, meaning in this place not the lake, but the regions of the dead. Several copies read *Avernū*, which Wagner believes to have arisen from some grammarians who did not know that *substa.* (as *descensus* from *descendo*) are frequently construed in the same way as the verbs from which they are formed.

129. *Æquus*, i.e., *propitius*—"Jupiter in his kindness."

131. *Tenent media * * atro*. These words are found fault with by Wagner, as implying an absurdity; the things, he says, which make *egress* difficult, render *ingress* equally irksome and laborious; nor is there any evident reason why one should find it impossible to return by the way through which he entered. In reply to this, Peerlk. says, "Imagine a subterranean labyrinth. The mouth is wide—there is at first no darkness—the light of day follows the traveller for some distance down the tunnel. The wayfarer, however, gets gradually benighted amidst windings of the path, woods, and meandering rivers, so that he finds it impossible to retrace his steps." The mention of *silvae* is suggested by the woods surrounding Lake Avernus.

132. *Cocytus*—one of the rivers of Hades. See Class. Dict.

133. *Cupido innare*. On this construction, see note, Æn. ii. 350, and v. 638. *Innare* is usually followed by a dat., but here, and at viii. 651, Geo. ii. 451, etc., with an accus. See note, Æn. i. 67.

135. *Insanus*, like our "mad," is used to express the enormous magnitude and folly of a plan.

137. *Aureus*, etc. "On a shady tree there hangs a bough, concealed from gaze, golden in its leaves and pliant stem." The reference is to the golden rod of Mercury, the soul-conductor. Heyne refers it to the illustrations made by boughs dipped in pure

water, in the mysteries. See *κλαδοφόρος*; in Smith's Dict. of Antiq.

138. *Junoni infernæ*, i.e., *Proserpine*. *Sacer dictus*, i.e., *dedicatus*, in which sense *dico* itself is often used.

141. *Auricomos fetus*—"its golden-foliaged progeny," i.e., the shoots, not the fruit.

142. *Hoc*=*hoc ipsum*. *Summ*=*sibi proprium*.

145. *Rite* to be joined with *carpe*.

149. The unburied *M nes* wandered about Styx: but when the funeral rites were performed, they gained admission to the company of Shades. The purificatory offerings, the description of which follows (153), was not so much to purify the fleet, as to appease the *Manes*, whom he is about to visit.

150. *Incestat*—"defiles," "pollutes." *Funere* means the dead body here.

152. *Seditus*, i.e., in the tomb.

153. *Sunto*. Let these expiatory offerings be previously (*prima*=*primum*) presented.

159. *Figit vestigia* is more than *ponere vestigia*, since the former signifies to walk slowly and steadily, as if engaged in reflection.

160. Heyne pronounces Virgil to have been "nodding" here, in that he forgets the recent death of Palinurus, when he represents Æneas as in difficulty to discover whose the corpse might be.

164. *Æoliden*, son of the Trojan Aeolus, who was slain in battle, xii. 542.

165. *Præstantior ciere*. On this construction, see Kritiz Sall. Cat., 52, 24, and Jug., 46, 5.

171. *Forte*—"as it happened." *Demens*. *νήπιος* of Hom.

172. It was a mythic way of denoting excellence in an individual, that he who was distinguished for any accomplishment was said to challenge the deities, and to provoke their hostility. Thus Thamyras and the Sirens vied with the Muses, Marsyas with Apollo, and Arachne with Minerva.

177. *Aram sepulchri*, called an *ara* because shaped like an altar. *Ara*, indeed, was the base serving to place something upon, as here it is the *rogus* on which the body is to be burned. See woodcut iv. 495.

180. *Piceæ*—which trees, on account of their resinous nature, would be especially useful for the pyre.

182. *Montibus*, i.e., *de montibus*. Wagn. excuses the omission of the *Praepos.*, alleging that *advolvunt montibus ornos* is equal to *advolvunt ornos montibus devolventes*.

184. *Accingitur*, i.e., *se accingit*. *Armis*, i.e., *securibus*.

186. *Forte* is the reading adopted by Wagn. instead of *roce*, the common lectio, on the ground that *roce præcatur* always

indicates a loud and distinct utterance, which is unsuitable to the present case.

187. *Si, i.e., O Si, utinam. Arbore—in aliqua arborum.* Wagn. thinks Virgil would have written in *arbore* had *nemore* in *tanto* not followed.

193. *Maternas aves.* Doves were sacred to Venus, whence Ovid, *Met.* xv. 386, calls them *Cythereiades*.

197. *Vestigia pressit*—checked his steps. This expression is not to be confounded with *premere vestigia alicujus*, which means to tread in the same footsteps, which one going before has made in the ground.

198. *Quæ signa*—"What kind of an augury." Servius, "In what direction they (the pigeons) go, and what course they indicate to Æneas to pursue." Peerlk.

199. "They, stopping at intervals to feed, flew only so far in advance as that the eyes of those following could keep them in view."

200. *Possent*—the subj. is used to signify the design of the doves in acting as just stated (or of Venus who sent them).

202. *Tollunt se celeres*—they fly aloft to avoid the noisome exhalations of the mephitic Avernus.

203. *Optatis*—"wished for" by Æneas. *Gemina* is read by Wagn., Jahn, Forb., etc., instead of the vulgar *geminæ*. The epithet is applied to the tree, on account of the two different characteristics which it presented in the golden bough, and in its own natural green branch. Heyne thinks that the stem consisted of two parts at the base, but that these united towards the top.

204. "Whence the gleam of the gold differing from that of the tree showed clearly through the branches."

205. *Quale, etc.* "Just as in the woods, the mistletoe, which its own tree does not produce [by its own seed], is wont to bloom with new foliage, amidst the winter cold, and to enrich the tapering trunks with its yellow shoots." Anthon. The seeds of the mistletoe are deposited in trees by birds. The leaves are green in winter, but its stalks and shoots are of a yellow or saffron hue.

Brumali from *bruna*, quasi *brevima*, i.e., *brevisima* (scil. dies), the shortest day.

215. *Ingentem*—cf. 178, above, *caelo educere certant aram sepulcri*. The height of the pyre indicated, in some degree, the rank of the individual deceased.

216. *Feralis*, from *fero*, applies to everything connected with funerals. The smell of the cypress, while burning, kept down the disagreeable odour of the dead body under the action of the flames.

218. *Undantia* suggests the idea of the water bubbling as it boils. *Expediunt*, "get ready." In connexion with this passage read "Funeral Rites in Roman Antiquities," Ramsay or Adams. We have, in

the text, a brief summary of the principal ceremonies on such occasions.

221. *Nota velamina*—either garments which, when alive, he had used—"his wonted attire;" or "those customary coverlets," i.e., used in funerals. It is likely that the poet in this mention of *purpureas vestes* followed Homer, *Od.* xxiv. 59.

222. *Subiere feretro*. When this verb signifies "to approach a place," it governs the dat., but in such a sense as that here, usually an acc. The woodcut represents an ancient bier.



223. *Triste ministerium* is in apposition to *subiere feretro*. *More parentum*—"after the fashion of their ancestors." *Congesta*—"collected," for each individual of the people brought his gift.

225. *Dapes*—"flesh of the victims" slain in sacrifice.

Crateres. Servius asserts that when performing sacred rites to the infernal gods, the ancients were in the habit of throwing the vessels themselves, as well as the libations they contained, into the fire.

226. This line is closely translated from *Hom.* *Il.* ix. 212.

227. *Bibulus* is used of anything which readily sucks in moisture.

228. *Corynæus* is mentioned again ix. 571. After the funeral there follows the solemn lustration.

229. *Circumtulit socios unda* is an unusual expression for *aquam circum socios tulit*. Wagn. Compare x. 243, *ambiit oras auro*.

230. The olive is called *felix*, from its fruitfulness, and from its use in sacred rites, while the oleaster is called *infelix*.

231. *Novissima verba*—see *Æn.* iv. 650. and cf. *ii.* 644.

233. *Imponit*, as applied to *sepulchrum*, *arma*, etc., is an instance of *zeugma*. "He raised over him a tomb of extraordinary size, and on it lays," etc.

234. The promontory *Misenum* (*Punta di Miseno*) in Campania formed the northern pier of the modern Bay of Naples. The part of the bay near this headland was converted by Augustus into a harbour, and became the naval station of the Roman fleet on the *Mare Inferum*, as Ravenna was on the *Mare Superum*.

238. *Tuta*—"guarded," "difficult of access."

239. *Quam super*, etc. See note. *Æn.* iil. 386 and 442. *Volantes* is to be taken substantively.

242. This line is omitted altogether by some editors, and marked with asterisks, as doubtful, by others. It is not found in the best MSS. External and internal evidence are both against it.

243. *Nigrantes terga*. On this acc. of reference or limitation, see note, *Æn.* i. 228 and ii. 210. *Invergit=infundit*.

245. Victims were consecrated to the gods by a libation of wine being poured on the forehead, and by some piles of hair being taken from the same place, and burned, as a kind of *ἀπαρχαί*.

247. *Potentem Cælo et Erebo*. Hecate had power in *Cælo*, as being *Luna* there. See iii. 680, and iv. 511.

250. *Matri Eumenid*, i.e., *Nox*, her great sister being *Terra*.

252. *Stygio regi*, i.e., *Pluto*. *Solida viscera*—"the entire carcase." On *viscera*, see *Æn.* i. 211.

255. *Primi solis*, i.e., *orientis*—morning. The time occupied with these rites, is from midnight till morning.

257. *Juga silvarum*—"the summits of the wooded heights." *Canes*—the Stygian dogs. *Uulare* is an onomatopoeic verb, and has almost the same stem in Greek, Latin, English, etc. *Visæ ululare*—"seemed to howl," for he did not see them. *Dea*, i.e., Hecate.

258. Heyne finds a difficulty in the plur. *profani*, because *Æneas* had no companions on the journey, but the plain answer to this great commentator is, that the poet is using a common formula, which, in Greek, is, *ἐκός, ἐκός, ἔσσι βίβηλοι*.

264. The unexpected introduction of a prayer to the infernal deities is happily made, and helps to excite the mind, and to imbue it with a sacred awe.

265. *Chaos* and *Phlegethon*. See Class. Dict. *Chaos* was father of *Nox* and *Erebus*.

266. *Numine vestro*—"with your sanction."

268. *Obscuri*—the epithet properly applied to the *shade*, or *night*, is transferred to the individuals enveloped in darkness.

269. *Vacuas*—"desolate." *Inania*—"peopled with shades."

273. As the ancients adorned their halls and courts with statues and images, so Virgil decks the entrance to Orcus with various impersonations, which represent the things that are destructive to man, and hasten on his death.

274. *Curæ*, "the gnawings of conscience," well called *ultrices*. *Quos diri conscia facti Mens habet attonitos et surdo verbere caedit*. Juvenal xiii. 193.

276. *Malesuada*, "that prompts to crime." murder, plunder, etc.

278. *Sopor consanguineus Leti*—*ὕπνος*

κατ'ἰγνητος θανάτοις, Hom. Il. xiv. 231. So Hesiod, Theog. makes *Nox* the mother of *Somnus* and *Mors*.

279. *Mala mentis gaudia*—"the joy of a mind which prides itself in guilt." Seneca believed that this referred to the doctrine of the Stoics, which forbade indulgences in exultation of mind, or the reverse. On the Stoic Philos., see "Greek and Roman Philosophy" (in Encyclop. Metropol.), p. 249 sqq.

Averso (adverso) in limine—in the doorway to Orcus, opposite to the *vestibulum* already described. *In limine*, therefore, corresponds to *primis in faucibus Orci*, 273.

280. *Ferrei*, a dissyl. by *synizesis*. *Thalami* has reference to the *cells* (as they were called) of the slaves who acted as janitors in Roman houses. WAR, DISCORD, and FURIES well represent the instigators to blood and death, the replenishers of Orcus. In 570, however, *Tisiphone*, with her sisters, *Alecto* and *Megæra*, is placed in the approach to Tartarus. These three ladies (the Furies) are also assigned a third locality in xii. 849, where they are said to be found in *limine regis Jovis*. These contradictions it is difficult to reconcile, except on the supposition that the poet follows different myths in different parts of his work.

The Furies are *Eumenides* (*εὐμενίδες*) by a euphemism, as the mischief-delighting fairies are called by the superstitious, "The good people."

281. *Crinem innexa*. On the syntax see *Æn.* i. 228, and ii. 210, note. The Furies, too, are represented with their locks intertwined with snakes.

282. This strange imagination is probably taken from Hom. Il. xiv. 286 sqq., which see. Cf. also Hom. Od. xxiv. 12. Servius distinguishes between two kinds of *dreams*—the *true*, which the gods send down from heaven, and the *false*, which come up from the lower regions.

In medio, scil. *vestibulo*.

285. The "hideous shapes," now mentioned, are derived from the Greek and Etruscan religion. The funeral urns and vases, dug up in modern times, show this. See Aristoph. *Ranae*, 143, 280 sqq., 475 sq.

286. The *Centaurs*, said to be sons of *Ixion* and *Nephele*, were really a people of Thessaly, who, having been the first to train wild horses and ride upon them, appeared to persons looking on them approaching from a distance to be horses in the lower part of the body and men above.

Scyllæ—marine monsters of a fish form in the lower extremities and a human in the upper. See *Ecl.* vi. 74.

287. *Centumgeminus*—"hundred-headed," or "hundred-handed." See Hom. Il. i. 402.

ἰκατόγχιρος. The word *geminus*, when combined with a numeral, loses its proper signification, and merely indicates *junction of a number of things in one body*. So *Tergemini honores* in Hor. Od. i. 1, 8, means simply "triple." *Briareus* or *Ægaeon*, the son of *Cælus* and *Terra* was a monster with 50 heads and 100 hands, whom Jupiter employed to guard the Titans in Orcus. It is unnecessary to remark that these monsters, kept imprisoned under ground, are the types of the violent powers of nature, earthquakes, volcanoes, etc.

Bellua Lernaë. The hydra of Lake Lerna, in Argolis, slain by Hercules.

288. *Stridens* is to be joined with *bellua*, since *Chimæra* has its own epithet.

Chimæra—offspring of Typhon and Echidna—a fire-breathing monster, whose fore part was that of a lion, the hinder part that of a dragon, and the middle that of a goat. It was killed by Bellerophon, after it had ravaged the fertile Lycia and surrounding countries. The origin of the fable may be found in the volcano called *Chimæra*, near Phaselis, in Lycia.

289. The Gorgons, daughters of Phorcys and Ceto, were *Stheno*, *Euryale*, and *Medusa*; the last, the only mortal one, was killed by Perseus. See Class. Dict.

On the Harpies, see Æn. iii. 211. Some of the larger species of *bats* seem to have suggested the attributes of these deities.

Forma tricornis umbræ, i.e., *Geryon*, son of Chrysaor and Callirrhœ, king of the island *Erythia*, variously placed in the Sinus Gaditanus, or on the W. or E. coast of Spain. On account of his great strength, the ancients ascribed to him three bodies, six hands, and six feet. Some say he was called the "three-bodied," from the circumstance that he was king of the Balearic Isles and Ebusa. He was famed for the excellence of his oxen, which Hercules carried off after having slain their master.

292. *Sine corpore*—without substantiality—mere shadowy outlines (*ἰδωλα*) of bodily form (*cava sub imagine formæ*).

294. Instead of the two verbs of this line being in the pres. sub., we should have expected to find them in the imperf. But the poet seems to have chosen the present, to bring the incident more vividly before the eyes of his readers. See note, Æn. i. 58, and consult Madvig, Lat. Gr. § 347.

295. *Hinc*, scil. *incipit*. From the outermost threshold of Orcus begins the road which leads, etc. In the naming and arranging of the infernal rivers, there is great diversity among ancient writers. Virgil makes the first *Acheron*, flowing into the *Cocytus*:—the third is *Styx*, the most remote. *Phlegethon* occurs 551, below. All these three surround

Orcus, and even Elysium, so that those who would visit these regions must pass them.

298. *Portitor*, i.e., Charon. The Homeric age did not know Charon, but the myth concerning him in later times was derived from the Egyptians, who, upon the death of an individual, performed certain ceremonies, which, in the ferry-boat, lake, judges, etc., were identical with those usually attributed to the infernal regions.

299. *Terribili squalore*, i.e., *habitu inculto et sordido*. Forb. So Tibullus calls him *turpem navitam Stygiæ aquæ*; Juvenal, *tetrum Porthmæa*. The epithets *trux* and *torvus* are also applied to him by other poets.

300. *Stant lumina flamma*—"His eyes are fixed and glaring," for, says Wagn., "*Stare* is often equal to *rigere*, *horre*."

301. *Nodo*—"a knot," or "a clasp" *fibula*, but this latter would be inconsistent with the rest of the appearance of the ferryman, or rather tollman, *portitor* being derived from *portorium*, and not from *portare*.

302. *Velis ministrat*—either "performs the necessary service to the sails," *ministrat* being equal to *ministerium præstat*, or *ratem* may be again supplied as the acc. after *ministrat*.

304. *Senior*—the Romans called those persons *seniors* who had passed 45, but had not reached 60 years of age. *Cruda*—"untanned" literally, i.e., "hale," "fresh." *Viridis*, i.e., *vegeta*, "green old age." The Greeks said *ᾠμὸν γῆρας*.

305. *Huc—ad ripas*. The practice of adding to adverbs of place a substantive clause in apposition for more distinct explanation is entirely Virgilian. Cf. Ecl. i. 54.

306-308. These verses are quoted from Geo. iv. 475 sqq., where see notes. On *magnum animam*, see note v. 174.

309 sqq. These two comparisons are borrowed from Homer, the *one* from Od. ix. 51, 52, and other places, the *second* from Il. iii. 3 sqq.

310. *Lapsa cadunt*—"losing their hold, fall," for *labi* denotes the first giving way and *cadere* the final coming to rest. There is therefore no pleonasm in the use of the words. *Ad terram*—"landwards." Translate from 305 thus: "Hither, to the banks, the whole crowd (of ghosts) was rushing in eager swarms (matrons and men, and high-spirited heroes who had finished their career, boys and unwedded maidens, and young men laid on the funeral pile during the lifetime of their parents) in numbers countless as the leaves, which, dropping, fall in the forests on the first chill of autumn; or many as the birds which, from the deep abyss, flock to land when the wintry season drives them to migrate over sea and settle in sultry regions."

311. *Frigidus annus*—"the cold season of the year, i.e., winter." So "*pomifer annus*," "the apple-bearing part of the year," i.e., autumn. Burn. reads *amnis* instead of *annus*, and would refer it to the *Strymon*, on whose banks immense flocks of cranes assembled previous to their departure for Italy.

313. *Orantes transmittere*, i.e., *ut sibi liceat transmittere*. The infin. after verbs of *desiring, longing, asking*, etc., usually refers to him who is asked to do something, but here, and in *Ecl. ii. 43*, it refers to him who begs to be allowed to do something. Examples of this construction are very rare. See ix. 231.

314. *Amore*, i.e., *desiderio*—"longing." Having this place in view, Quinct. calls life after death, *statio ulterioris ripae*.

316. *Arcei submotos*, i.e., by a kind of *hysteron proteron*, "removes and keeps off." Cf. *Æn. ii. 353*.

320. *Lingunt ripas*, viz., after being refused admittance to the boat.

321. *Olli*—antique form: see *Æn. i. 254*. *Longæva*—the story is, that Apollo, being enamoured of the Sibyl, granted her to live as many years, as the grains of sand numbered which she could take up in her hand at one grasp.

322. *Certissima*—"most undoubted," if we may be allowed such a superlative. The liberty of visiting the infernal regions was, we saw in 130, a proof of divine origin.

Deûm—a plur. for sing., as in *Æn. i. 4*, where see note. *Venus* is meant.

324. *Jurare et fallere*. Critics detect a *kendiady* (see iii. 148) in this place, which they say is for *pejerare*, but such an explanation is not only unnecessary, but, in our opinion, it weakens the force of the expression.

325. *Inops*—"helpless." No one will perform funeral rites to them on earth.

327. *Datur*, scil. *Charonti*.

330. *Admissi revisunt*—they are admitted to the boat on their return, and thus reach the wished-for shore.

334. *Leucaspim*—this is the favourite form of the acc. of such words with Virgil; he uses *m* (*Daphnin*) in only one passage, *Ecl. v. 52*, and there he is compelled by the necessity of the metre.

Orontes—he whose death was recorded in *Æn. i. 113*, where, however, *Leucaspis* is not mentioned.

337. Peerlk. considers the whole passage to 333 spurious, being, in his estimation, not worthy of Virgil; but his arguments are by no means sufficient to lead us to doubt its genuineness. On *Palinurus*, see end of Bk. v. The description is imitated from the similar character, *Elpenor*, in *Hom. Od. xi. 51* sqq.

338. *Libyco cursu*—in the voyage from *Africa*, in that part of it, however, which

was performed after leaving Sicily. *Cursu* is equal to *in cursu*, and does not depend on *effusus*.

345. *Fines*—on the syntax of this acc., see note, *Æn. i. 2, 307*.

346. *En*, in questions expressive of irony or indignation, which approach rather to the character of *exclamations*, denotes strong feeling of mind, as longing and sorrow, wrath, etc. See *Hand, Tursell. vol. ii. p. 371*. *Fides* is constantly used by the poets for the *issue or fulfilment* of a prophecy.

347. On *cortina* see note, *Æn. iii. 92*. and Illustration there.

348. *Deus*—"any deity" (not Apollo), in reply to the question *quis deorum* in 341.

350. *Cui haerebam et regebam*—for *et quo regebam*. For examples of similar omissions of the relative, see *Ecl. viii. 3, 4*; *Gea iii. 282*; iv. 8, 10.

352. *Pro me*, instead of the more common *de me*, ὑπὲρ ἐμοῦ. *Me*, the accus. before *cepisse* is omitted, since it is evident what the subject must be.

353. *Armis*—"the tiller," nowhere else used of it alone. *Excussa magistro*, for uniformity with *spoliata armis*, instead of *magistro excusso*.

357. *Sublimis ab unda*—i.e., as he sat on the *gubernaculum* which had been torn off.

359. *Cum veste*—either "together with my garments, which were soaked as well as myself," or the *cum* is redundant, as it often is in the poets.

361. *Ignara*—not knowing what chance had cast me into the sea, but supposing that I had been wrecked, and that I had consequently endeavoured to save as much of my riches as possible.

362. *Me*, i.e., *corpus meum*. So Homer says, αὐτοῦς δὲ ἐλάτριά τεύχει, etc. *Versant*—the winds now drive the body in to shore, and now out to sea. Cf. *Eurip. Hec. 28*.

365. *His malis*—i.e., that my corpse is unburied. *Terram injice*—not the simple ceremony of a handful of dust (see *Hor. Od. i. 28, 3*), but regular funeral rites.

366. *Velinos*—by anticipation, as *Velia* was not founded for a long time afterwards. *Velia* was a city of *Lucania* (called by the Greeks *Elea*, i.e., *Ἐλλία*), between *Paestum* and *Cape Palinurus*, celebrated afterwards through the Eleatic philosopher *Zeno* and his followers. It was built in the time of *Cyrus* by the *Phocæans*, whom that prince had expelled from their territories. For examples of similar prolepsis, see viii. 361.

373. *Dira*—"mad, and unable to be gratified." The adj. is used in reference to all things which are severe, or dreadful beyond measure.

377. *Cape memor*—i.e., "listen to, and remember."

378. A story similar to that here told was

related in ancient times, that the Lucanians, suffering under a plague and pestilence, consulted the oracle, and were answered that they must make atonement to the Manes of Palinurus for the injury inflicted on him.

381. *Palinurus*—the Cape is now called *Punta di Palinuro*.

382. *Parumper*—"for a short time." *Emotæ*—cf. Hor. Od. iv. 15, 11, *emovitque culpas*.

384. *Ergo*—"therefore," "accordingly." The poets use this word to express an event which flows from the antecedent circumstances. Hand, Tursell.

385. Charon is alarmed at the appearance of the heavy load which seems to await him, and takes care to let it be known at once that it is ghosts and not men that he ferries over. *Ab unda*, i.e. from the middle of the stream.

389. *Jam istinc*—"there now, speak from where you are."

391. *Nefas*, scil. *me. Soporæ*—"sleepful." *Corpora viva*—"the bodies of living men."

392. *Alciden*, i.e., *Hercules*. It was stated by Orpheus that on the visit of Hercules, Charon, being terrified by his appearance, at once received him; but the good-natured ferryman was punished for his slackness by one year's imprisonment.

393. *Thesea*, etc., see below, 617.

394. *Dis geniti*—Theseus from Neptune, and Pirithous from Jove.

395. *Tartareum custodem*, i.e., Cerberus.

• 397. *Ditis* is governed in the gen. by *thalamo*, and not by *dominam*.

398. *Amphrysia*—from the river *Amphrysus* in Thessaly, near which Apollo fed the oxen of king Admetus.

399. *Absiste moveri*, i.e., cease to be alarmed—drive away anger and fear.

400. *Licet*, i.e., *per nos, per Æneam*. "For aught that we intend, the dread janitor, barking in his cave through all coming time, may continue to terrify the sapless ghosts—for aught that we intend, Proserpina may still abide in chastity in her uncle's home." *Patruus*, an uncle by the father's side, for Proserpina was daughter of Ceres and Jupiter, and therefore niece to Pluto. *Servare limen*—to remain at home, and not go abroad: to be a "good keeper at home" was a special recommendation to a Greek woman.

407. *Ex ira*—"after her passion." So Xen. Cyr. i. 4, 28, γελᾶν ἐκ τῶν ἔμπεσθαι δακρύων. *Resident* is a verb used of the subsidence of a tempest-lashed sea, and is thence transferred to the storms of the mind.

408. *Nec plura his*, scil. *Sibylla addit*.

409. *Fatalis virgæ*—of the bough which none could pluck but those to whom it was allowed by fate.

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Longo post tempore, i.e., since the times of Hercules and Theseus.

410. *Cæruleam*—the boat was before called *ferruginea*, 303.

411. *Alias animas*. This at first sight seems as good as the penny-a-liner's "Providence and another woman." But the idiom is not uncommon in Latin and Greek, that, by a kind of attraction, the adj. assumes the gender of the word to which it is in apposition, instead of being put in that gender to which it more properly belongs. Thus the sense is, "That he may be able to receive Æneas, he thrusts aside the other passengers, who were ghosts." So Livy, iv. 41, says, *eo missa plaustra jumentaque ALIA*; and in v. 39 of the same author, *circa moenia aliasque portas*.

412. *Laxat foros*—"clears the hatches," i.e., unloads the boat. Æneas is called *ingens* in next line more in reference to the tiny boat than to his bodily size as compared with other men of the heroic age. *Alveo*—"the hold," the hollowed-out part. It is scanned as two syllables by *synizesis*. (See Æn. i. 2).

414. *Sutulis*—patched up either of leather or reeds, or other such material. *Paludem*, i.e., *aquam paludis*, as *fons* is put for *aqua fontis*. On the epithet *rimosa* compare Lucian, Dial. Mort. 22, τὸ δὲ σκαφίδιον καὶ ὑποσαφρόν ἐστι καὶ διαρρεῖ τὰ πολλά.

415. *Incolumis*, i.e., *incolumes*. Jahn proposes to make it the nom., applying to the boat, on account of the smallness and frailty of which such an adj. might not be unnecessary.

416. *In*—joined only to the latter of two governed nouns. See note v. 512.

417. According to the ancient custom, a dog is placed at the entrance. SYDENHAM Palace will have rendered *cave canem* familiar to all.

Tripauci—an adj. found only in this place; it is formed on the analogy of *trifax*, *trilix*, *triceps*, etc.

Personat is followed here and at 171, above, by an accus. of the place which the sound penetrates.

419. Cerberus rises against Æneas to prevent his advance, but the medicated cake lulls him to sleep. This idea Virgil borrows from the Argonautic poets, who relate that the dragon which guarded the golden fleece was thus overcome. The neck of Cerberus bristled with snakes, instead of hair.

420. *Offam*—a cake, having in its composition honey, poppies, and other seeds and juices, whose effect would be to stupify and put to sleep. Observe *famē* (e long).

422. *Objicit*—*objectam*. The poets, especially Ovid, to impart more vividness to their narrative, often repeat the perf. part.

pass. of the verb of the preceding clause, instead of the simple demonstr. pron. See Ovid Fast. iii. 21; Met. ix. 195.

424. *Sepulto*, scil. *somno*. *Irremeabilis* is used as a general epithet of the Styx, "a bourne from which no traveller returns," and does not refer to the circumstance of Æneas not returning by the same way as that by which he descended.

426. Up to 540, we have a description of the first part of the lower regions, and in it we meet on the frontiers with those who have prematurely died. *In limine primo*, may mean "on the very threshold," i.e., the margin of the *district*; or, taking away the comma after *primo*, and connecting the words with *quos*, etc., following, it may be interpreted, "Whom in the very opening of life," etc.

431. Reference is made in these lines to the judicial proceedings of the Romans in capital cases. See "*praetor*" and "*quaestor*," in the Dict. of Antiq.

432. *Minos*, son of Jupiter and Europa, and brother of Rhadamanthus and Sarpedon. He was so celebrated for his just rule over Crete, and for the excellence of his laws, that he was constituted judge in the nether world. Cf. Hom. Od. xi. 568.

Silentum. Cf. above, 264.

433. *Concilium*—an assemblage of those who were to be examined and judged; not a council to deliberate.

435. *Insontes*—guilty of no crime, but only tired of life, which they flung away as worthless (*projecere*). Instead of *peperere* some read *reperere*, but this latter perf. has the first syll. long.

436. *Quam vellent*, etc. Compare with this the remarkable declaration of Achilles, in Od. xi. 489 sqq.

438. *Fas*, usually applied to *divine* and *natural* law, is here used of the *jura inferorum*.

Inamabilis—"uninviting," by the figure "*Litotes*, or *Meiosis*," for "detested," "abominable."

440. The plains are represented as extensive, not on account of the multitude of occupants which they are intended to receive, but in order that the ill-starred lovers may have in them that solitude which they desire.

442. *Quos*. Some books read *quas*, on the ground that women only are mentioned in the sequel. But doubtless Virgil intended to represent men too as occupying these places, and indeed *Sychaeus* is introduced in 474, below.

443. *Secreti*—as solitude was desirable. *Myrtea*—the myrtle was sacred to Venus.

445. *Phædra*, daughter of Minos and Pasiphae, and wife of Theseus; she slew herself for love of her step-son Hippolytus.

Procris, daughter of Erechtheus, king of

Athens, married to Cephalus, king of Phocia, by whom she was unwittingly slain in the chase, when, moved by jealousy, she had hid herself to observe her husband's actions; cf. Ovid Met. vii. 672.

Eriphyle, daughter of Talaus, and sister of Adrastus, who, being bribed by the gift of a golden necklace from Polynices, persuaded her husband, Amphiaraus, to go to the Theban war, where, being a prophet, he knew he was to perish. She was slain by her son Alcmaeon for her treachery.

447. *Evadne*, the wife of the Argive Capaneus, who, when her husband had been slain in the Trojan war, threw herself on his funeral pile and perished.

Pasiphaë, see above, 24.

Laodamia, daughter of Acastus, and wife of the celebrated Protesilaus, who was the first to fall by a Trojan spear (Hector's) on the landing of the Grecian fleet. She begged of the gods an interview with the spirit of her departed husband, and expired in his embrace; cf. Lucian, Dial. Mort. xliii.

448. *Caeneus*—at first a woman (daughter of Elatus, one of the Lapithae), under the name Caenis, but afterwards, by the permission of Neptune, a man, with the changed name Caeneus, and with the privilege of being invulnerable. In the battle of the Centaurs with the Lapithae, Caeneus, unable to be otherwise overcome, was suffocated by trees heaped upon him, and turned into a bird by Neptune, but compelled to assume the original female form after descending to Hades.

451. This episode of the meeting with Dido, in itself most touching and beautiful, is suggested by Hom. Od. xl. 542 sqq. *Quam*—it is better to remove the comma after *heros*, so that *quam* is governed by the prep. *juxta*, though in a different line from it. This position lends confirmation to the first suggestion we have hazarded on line 684, Bk. iii. We thus avoid the disagreeable necessity of accusing Virgil of an *anacolouthon* (Anglice "*blunder*") which Wagn. suggests as the solution of the difficulty which the syntax presents.

454. Compare Milton, P. L., Bk. i.

Faëry elves,

Whose midnight revels, by a forest side
Or fountain, some belated peasant sees,
Or dreams he sees, while, overhead, the moon
Sits arbitress, and, nearer to the earth,
Wheels her pale course.

456 *Nuntius*, i.e., the flames of the pyre, which the Trojans saw on the evening of the day on which they left Carthage. Some suppose it to refer to the words of Mercury iv. 563. *Ergo* expresses astonishment combined with grief, like our "Ah! then."

459. *Fides*—pledge, or "bond of faith."

462. *Senta* means "rough with brambles"

and thorns," and is opposed to *lævis*. *Situ* expresses the filth, untidiness, and squalor of uncultivated land grown over with weeds, thorns, and thickets. It thence comes to mean all kinds of nastiness generally.

464. *Hunc, &c.*, such as I now see actually influenced you; *que ne, for neve*. *Adspectu* is the dative for *adspectui*.

466. *Quem fugis*,—"Rather, how is it that you flee from me." Wagn. "Whom do you flee from," i.e., remember it is your lover himself, from whom surely there is no necessity that you should flee.

467. *Ardentem* (agreeing with *animus*), scil. *ira*. *Torva tuentem*, ὀρώσας ἰδοῦσας.

468. *Lenibat for leniebat*, was endeavouring to assuage, etc., a meaning often borne both by the pres. and imperf.

471. *Silex*, on the gender and use of this word, consult Dict.

Marpesia, from *Marpesius*, a Mt. in Paros, famed for the great value and beauty of its marble.

473. *Præstinus conjux*, her former husband, Sychæus, as opposed to Æneas, whom she looked upon as her *second*: or, simply, without any such reference, "who had at a former period been her husband."

474. *Curis*, as well as *illi*, is the dat., as at v. 172, which see. Gossrau would take *curis* as the ablat., meaning, "by his solicitous attentions."

475. *Casu iniquo*—not the "cold treatment" which he had received from Dido, as some would have it, but the unhappy and unmerited fate of Dido, whose excessive grief he now feels fully alive to by her implacable hatred and indignation.

477. *Datum*—either "chance-given," or "plainly indicated," or "permitted him by the fates." *Molitur* always implies difficulty in the operation undertaken, as here Æneas advances in darkness through a dense wood. *Arva ultima*—the remote part of the district near the palace of Pluto, and close to Elysium and Tartarus.

479. *Tydeus*, son of Ceneus (king of Calydon) and Periboea: he was the father of Diomedes, so famed in the Trojan war. Tydeus perished in the war of the Seven against Thebes.

480. *Parthenopæus*, an Arcadian, son of Atalanta by Meleager, or Milanio.

Adrastus, king of Argos, son of Talaus and Lysimache, and father-in-law of Polyneices. He was the only one of the Seven Chiefs that escaped from the Theban war; the others, Polyneices, Tydeus, Parthenopæus, Capaneus, Hippomedon, and Amphiaraus being slain.

481. *Ad* for *apud*, *superos*. The individuals mentioned in the succeeding lines

are spoken of by Homer, some of them on the Greek, and some on the Trojan side.

489. This passage, which exalts the valour of Æneas, is adumbrated in Hom. Od. xi. 605.

494. Heyne finds fault with this episode of Deiphobus, on the ground that there is no pleasure in contemplating a being mutilated in his limbs, and exciting our compassion neither by his bravery nor any other circumstance. But it is urged in reply by Peerlk. that, next to Hector, Deiphobus was the most distinguished of the Trojans, and that moreover he was an intimate friend of Æneas; that his fate gave the poet an opportunity of dwelling on the treachery and cruelty of the Greeks, a subject which he well knew would be pleasing to his Roman readers. The narrative of the share which the perfidious Helen took in his death is calculated to be agreeable to the feelings of Æneas, whose anger had been so roused against her (see ii. 567 sqq.) as that he meditated imbruing his hands in her blood. Besides all this, the scenes of bloodshed so common from the days of Marius and Sylla, to those of the Triumvirs, had habituated the Romans to such spectacles as Deiphobus presented, and we cannot doubt but that there were many Fulvias who could calmly contemplate even more disgusting sights than that described. Compare Hom. Od. xi. 386, a passage which the poet seems to have had before his eyes.

On *atque*, see *Æn.* iv. 261. And on the syntax of *lacerum ora*, consult note, *Æn.* i. 228, and ii. 210. The ancients believed that ghosts in the nether world retained the same external marks as the living men exhibited.

496. This line has given rise to much discussion, and its faults have led some commentators to pronounce it spurious. The repetition of *ora* is one of its defects, but it is likely that the poet meant first to give, generally, the disfigured portion of the body, and then to return to more specific detail.

498. *Pavitantem*. There was a palpitating anxiety, but yet a *bashful fear*, on the part of Deiphobus, to have close intercourse with Æneas, as is seen by the circumstance that he *tried to cover* his ghastly wounds, and hide his disgusting mutilations.

Supplicia—"punishments," i.e. the limbs which had been lopped off as a punishment. We use the verb "*punish*" in the sense of "giving a hearty beating to one."

502. *Suprema nocte*, i.e., the last night of Troy's existence. In the line preceding, *opto* (*optavit*) is used in the sense, *placet, licet mihi*. *Pelasgum*, i.e., *Graecorum*.

505. *Rhoeteo in litore*. Some copies omit

the prep., but it is retained by Forb. and others, on the ground that Virgil usually avoids the concurrence of adj. and subst. by the interposition of a prep. Were the prep. not inserted, the *arsis* would frequently fall successively on two similar endings, as *bello ex tanto—Silvâ in magna*. On the proper name, see Æn. iii. 108.

507. The arms of the hero were deposited on the cenotaph and his name given to the place, so that, according to the poet, there was on the Trojan coast a *Διφύβου ἄμμα*. *Te*—on the hiatus, and the shortening of the long syllable, see note, Æn. i. 16, and Ecl. ii. 53.

508. *Ponere*, i.e., *humare*. See ii. 644, and v. 681. *Patria* depends on *decedens*, and *terra* on *ponere*.

510. *Funeris umbris*—"the shade of my corpse," because the body itself had not been found.

511. *Sed* often marks a return to a subject before mentioned; thus it here has reference to the question of Æneas in 501, and may be explained by the fuller expression, *Sed quoniam istud quaeris*.

Lacaenae, i.e., Helen, as found previously at ii. 601. *Deiphobus* had been married to her after the death of Paris.

513. With this narrative compare Æn. ii. 25 and 248 sqq., also Eur. Hec. 898 sqq.

517. *Chorum simulans*—pretending a religious rite, a solemn dance in honour of Bacchus, but really to give a signal to the Greeks when they ought to attack the city.

Evantes—the acc. plur. The construction is *Phrygias evantes orgia, εὐαχούσας τὰ ὄργια*. *Evare*, i.e., *Evoe clamare*, *Bacchagalia conceleberrare*, is a very rare word used only in the participle, and found in Catull. lxiii. 392; Sil. i. 101; and Apul. Met.; in all which places it is intransitive, but here it has, after the Greek fashion, an accus. of the object, *orgia*. Forb.

519. *Summa ex arce*. Standing on the summit of the citadel she summoned the Greeks by uplifting the torch. Agamemnon returned the signal from his flag ship, and thus Sinon knew the moment at which to open the horse. Virgil's account of the affair is made more feasible by the pretended Bacchanalian rite, celebrated for the departure of the Greeks, and at night too.

521. The poet is hardly consistent with himself in this passage as compared with the Episode, Æn. ii. 567 sqq. He may have followed different traditions on the subject.

523. *Egregia*, "glorious," "peerless," used ironically—as we say, "precious."

524. *Subduxerat*, "had privately taken away my sword before the other weapons."

But the pluperf. may be explained as at Æn. ii. 259, where see note.

528. *Thalamo*. Silius also uses *irrumperet* with the dat. Some copies read *thalamos*.

529. *Æolides*, a name applied to Ulysses, expressive of the most bitter mockery, for his mother Anticlea had been a kind of concubine to Sisyphus, son of Æolus, before she became the wife of Laertes, father of Ulysses.

530. *Instaurate*, i.e., command that all these events happen afresh in rotation, but that the Greeks be this time the objects.

532. *Pelagi*, etc., i.e., Have you been driven by the storms of the sea to the place where is the entrance to these regions, or do you come on purpose, in accordance with an admonition from heaven? The very remote ancients believed that the descent to Orcus lay at the extreme limits of the ocean.

535. *Hac vice*—"At this turn (or point) of the conversation;" or, "During this mutual converse;" i.e., whilst they thus conversed.

Aurora, according to the ancients, accompanied the sun in all his course. The word is therefore equal to *Sol*. Four horses are here given to Aurora, but only two at vii. 26, as at Hom. Od. xxiii. 247.

536. Heyne has found great difficulties in arranging and accounting for the hours and periods of the journey to Hades. But Voss, Cerda, etc., seem rightly to dispose them thus: Æneas and the Sibyl, after the nocturnal magic ceremony, set out at dawn (*prini sub lumina solis, et ortus*, 255) on their descent to Orcus, and occupied the whole forenoon and the meridian hours in examining those objects which have been already mentioned. The evening now approaches, on which account the Sibyl hastens Æneas, since much is yet to be seen and done, and they are under the necessity of returning to earth before sunrise of the following morning.

537. On *fors*, see note, Æn. ii. 139.

540. *Ambas*, simply for *duas*. *Ditis moenia*, i.e., the palace of Pluto. The comma usually placed after *dextera* has been removed by Forb., since *dextera quae = quarum dextera*.

542. *Elysium*, for *in Elysium*. See note, Æn. i. 2; cf. also iii. 507.

543. *Exercet poenas*. By a poetic conception, the road which leads to the place of punishment is said actually to inflict the punishment. Observe that what ought to be merely one enunciation (*ad Tartarum mittens exercet poenas*) is expressed in two, as may be seen at Æn. v. 611; Ecl. vi. 20, Geo. iii. 417, etc.

Tartara is called *impia*, because of its inhabitants, the *impii*.

545. *Explebo*, etc., i.e., I shall return to my proper locality, and make up again the complement of ghosts;—for *Deiphobus* had advanced with *Æneas* on the way towards the bright Elysium. Now, however, he is obliged to retreat towards his own dismal abode.

547. *In verbo*, i.e., *cum hoc verbo*, "on the word," "as he spoke." So the Greeks say *ἰν ἔπει* for *σὺν ἔπει*.

549. As they advance towards Elysium, they see on the left the donjon keep of the dread prison-house, Tartarus, surrounded by the boiling Phlegethon, and having as governor, Rhadamanthus,—as executioner, Tisiphone,—as jailor, *Hydra*.

Moenia—not so much a city, or buildings, as a *tract* (called *lata*, whence we imagine the great multitude of the wicked), or district fortified by an encircling triple wall.

551. *Phlegethon*, called also *Pyrphlegethon* (fire-boiling), is more rarely mentioned than the other rivers of Hades.

Torquet ought rather to be *torquens*, to make the sentence properly balanced.

552. *Porta adversa*—"the gate fronting them." *Columnae*—"the posts." Cf. Hom. Il. viii. 15.

Adamant (a very hard species of stone) is often used for *iron*, or brass, or, in fact, the very hardest material of any kind. See Orell Hor. Od. i. 6, 13.

554. *Stat* contains the ideas of great altitude and great strength. On *ad auras*, see note, Æn. ii. 759.

555. *Tisiphone*—see above, 280, and also Geo. iii. 552. The two participles, *sedens* and *succincta*, without a conjunction between them, are not objectionable, since the former refers to the position of the body, the other to dress. The *cruenta palla*, ascribed to her, is borrowed from Hom. Il. xviii. 538.

558. *Stridor*, etc., i.e., "the clanking of the iron chains as they are dragged along," two notions being combined into one. You may supply either *exaudiri* ("may be distinctly heard") from the foregoing clause, or the simple subst. verb.

559. *Haesit* is the reading adopted by Wagner and others, for the more common *hausit*, which is notably insipid.

561. For *quis*, *qui* is found in the common editions. But *quis* is used when a thing is so unusual that it may be fairly doubted whether there is a name for it or not. On the difference between *qui* and *quis*, as interrogatives, see Æn. iii. 608; iv. 408.

563. *Casto*. See Æn. iii. 409. *Praefecit*—"appointed me as priestess;" for priests and priestesses were said *praefici* or *praeceus* in reference to the temples and sacred rites, of which they had charge.

566. On *Gnosius*, see Æn. v. 306. Rhadamanthus was son of Jupiter and Europa, and on account of his equitable government of the islands of the Mediterranean entrusted to his care, was appointed judge in the world below, along with his brother Minos. See above, 432.

567. *Castigatque auditque*. This is called an example of *hysteron proteron* (but see note, Æn. ii. 353, and iii. 662). Heyne remarks that Virgil, on his own authority, places Rhadamanthus in Tartarus not as a judge or magistrate who investigates capital charges (as Minos, 432), but as an officer, like the *triumviri capitales* at Rome, who carries out the sentence of the judges, executes punishment on criminals, and takes cognizance of the minor crimes of theft, plunder, sacrilege, etc.

568. *Inani*—"vain," "useless," since the gods sooner or later take vengeance. *Piacula*, i.e., *crimina*, to expiate which, there was a necessity for a *piaculum*.

570. *Continuo* (ἄφρα), immediately after sentence has been passed.

571. *Quatit*=*verberat quatiens*.

573. When Tisiphone and her sister Furies (Alecto and Megaera) appear, then the gate is opened wide, and all who have been condemned and carried to the entrance of Tartarus are borne in, and the city is again shut up.

575. *Facies*, like *custodia* of the preceding line, refers to Tisiphone.

576. *Hydra*, not that slain by Hercules, but any monstrous serpent. Heyne.

580. *Titania proles*—"the sons of Coelus and Terra."

581. *Imo fundo*—the lowest depth, (of Tartarus).

Dejecti, joined to *pubes*, is an instance of the construction *synesis*—see Æn. i. 70.

582. *Aloidas*—the sons of Aloens (Otus and Ephialtes), or rather of Neptune by *Iphimedia*. They were the most powerful of the Titans. See Geo. i. 280; Hom. Od. xi. 305.

585. *Salmonius*, son of Æolus and Enarete, and brother of Sisyphus. He was king of Elis, and became so proud as to consider himself a deity, in confirmation of which he imitated the thunder of Jupiter by driving his chariot over a brazen pavement. Jupiter smote him with his thunderbolt, and hurled him beneath *Tartarus*. Gossrau thinks his great punishment to have been that, in *Tartarus*, he was obliged to attempt the imitation of Jupiter.

588. *Per Elidis urbem*, i.e., *Salmonia*, on the Alpheus in Elis.

590. *Demens* (σχετλιος, νήπιος) begins the verse with peculiar emphasis.

591. *Aere*, i.e., either "his brazen car," or, "on a series of brazen plates, laid beneath his chariot, on which it might run."

592. *At* expresses strong contrast between the pretended thunder of Salmoneus and the real bolt of Jupiter. An ellipsis which some suggest is quite unnecessary. *Densa nubila*—the denser the cloud the more violent the lightning-flash.

593. *Non faces*, etc. "Not firebrands nor smoky torches (merely) did he hurl."

594. *Turbine* is used of the lightning-flash, as whirlwinds often accompany or follow the sudden discharge of electricity from the air.

595. *Tityos*, son of Jupiter and Terra. He offered violence to Latona, but being slain by the arrows of Apollo or Diana, or both, he was punished in Tartarus as explained; cf. Hom. Od. xi. 576.

596. *Cernere erat*, like ἦν ἰδεῖν. Homer, as quoted in the preceding note, gives two vultures.

597. *Obunco* for *adunco*. By *immortale icur*, Virgil expresses Hesiod's ἥπαρ ἀθάνατον of Prometheus.

598. *Fecunda*—growing again for fresh torture.

601. On *Lapithae*, *Pirithous*, and *Ixion*, consult Class. Dict. Virgil is the only poet who allots to Pirithous the same punishment as his father Ixion; cf. Hor. Od. iii. 4, 80.

Note that the next line is a hypermeter.
603. *Assimilis* is found also in Cic. N. D. ii. 55, and Ovid Trist. i. 5, 27, etc.

604. The two adjs. *genialibus* and *altis*, joined to *toris*, need not offend, since *genialis forus* form one notion, viz., "a social table."

605. *Regificus*, for *regius*, is a very rare word, used only by our poet and Val. Flac. *Regifice*, the adv., is found in a passage of Ennius, quoted in Cic. Tusc. Disp. iii. 19, 44.

Furiarum maxima. Either Alecto or Megaera. See Eur. Iph. Taur. 963.

608. *Invisi fratres*. Such as Atreus and Thyestes, Eteocles and Polynices.

609. *Pulsatus*, "maltreated," generally. The respect paid by the ancient Romans to parents was so great that no law was deemed necessary to repress patricide. *Fraus innexa clienti*. "A web of deceit was woven to a client's hurt."

610. *Repertis*=*partis*, "acquired." *Soli*, i.e., imparting to no one the slightest share of their wealth. Those who are "hard"

and obdurate against the appeals of "poor relations" are consigned to no enviable place of torture.

613. *Impia arma*. Doubtless, "civil wars" are meant, and the cases of those who had borne arms against their country. Taken in conjunction with what follows, the words must refer to the servile war from 681 to 683 A.U.C.

Fallere dextas. An unusual expression, meaning, to break the faith due to one's master, and pledged by the giving of the right hand. This has reference to the slaves and their perfidy in the servile wars.

615. *Quae forma*, scil. *scelerum*, or *poenae*. Instead of *mersit* in the indic. we might expect the subj.

616. *Sacum volvunt*. The poet represents more than Sisyphus at this operation. So in the sequel he consigns to the wheel many as the companions of Ixion.



617. *Districti*, etc. "Are fastened at full length," like criminals on the rack.

618. *Theseus*—his torture was complete inactivity. *Phlegyas* (father of Ixion):—his career was one of blood, sacrilege, and rapine. He burned the temple of Apollo at Delphi, and committed other equally daring acts of depredation in company with his brave but abandoned associates, for whom he built a city, called after his own name, in the district of Orchomenus, in Boeotia.

619. *Magna voce*. The voice of *Phlegyas* still retaining his faculties as when on earth, is *magna* compared with the *exigua vox* (493) of the shades. Such regrets might be considered useless, as after death there is no room for repentance, but the admonition itself was a punishment.

621. The Sibyl now returns to relate the different kinds of punishment from which she had digressed at 616. These two lines are borrowed almost word for word from L. Varius, as Macrobius (iv. i.) asserts.

The persons aimed at here, if any are specially intended, are probably either Curio or Marc Antony, or both.

622. *Fixit atque refixit*. This verb is used because the laws engraved on brazen tablets were fastened up to walls.

623. *Invasit Italiam*. Thyestes is probably meant. See his history in Class. Dict.

625, 6. The verses occur at Geo. ii. 43, where see notes. They are, as every one will remember, almost a translation of Hom. Il. ii. 488.

629. *Perfice munus susceptum*, i.e., complete your task by presenting the golden bough to Proserpine.

630. The palace of Pluto had iron walls forged by Vulcan and the Cyclopes. *Atque adverso*, etc., "and the portals with confronting arch," i.e., the arched portals confronting the view. Anthon.

633. *Opaca viarum*—see note, Æn. i. 510.

634. *Corripiunt*—see note, Æn. i. 418; v. 145.

636. *Spargit aqua*. As Elysium was a most sacred place, Æneas is cautious to sprinkle himself [with the golden bough] as he approaches it, in the same manner as worshippers did on earth before entering a temple. [There were branches placed at the temple doors, and a supply of water where-with visitors sprinkled themselves.]

638. *Locos*—with the prep. not expressed. See note on Æn. i. 2.

640. "Here an atmosphere more free (than ours) clothes the plains, and that (*et=et insuper, or et quidem*) with a radiant brightness; a sun of their own and stars of their own do they behold."

644. *Plaudunt choreas pedibus*—"Beat with their feet the measured dance." It is a more elegant expression than to say *cum pedum plausu*. So the Homeric phrase, *πίπληγον δὲ χορον ἑσίων πασίν*, Od. viii. 264.

645. To the chorus of singers and dancers, Virgil assigns an individual to act as *αἰδώς*, to accompany with singing, or a choragus to go before singing and dancing, as in the ancient chorus. And who more fit for such a duty than the Thracian Orpheus, who, while on earth, drew after him the listening oaks, charmed by the power of his song. Orpheus is called *sacerdos*, on account of the orgies and mysteries instituted by him. His theology was founded on belief in a future life, and in the immortality of the soul. Hor. A. P. 391, calls him *sacer interpresque deorum*.

646. *Obloquitur* is taken by Heyne, Thiel, Forb., etc., as a transitive verb=*sonare facit*, *numeris* being the abl.=*numerosæ, εὐρύθμους*, so that the meaning would be, "Orpheus makes his lyre in its seven notes to sound in unison (*numeris*) with the songs of the choir." The lyre is, therefore, one equipped with seven strings. Wagn. makes *numeris* the dat. "Orpheus suits the strains of his lyre to the numbers and measures of

the singers and dancers." For other opinions, see the larger commentaries. Below is a representation of the ancient lyre.



648. *Pulcherrima*, referring to the majestic frame of body, is suggested by Hom. Il. xx. 231 sqq.

649. *Melioribus annis* does not refer to the "good old times" generally, but to that era of Troy's history as standing in glorious contrast to the present afflicted state of her interests.

650. *Ius* (founder of Ilium), and Assaracus were sons of Tros and Calirrhoe. On Dardanus, see Æn. iii. 167.

651. *Miratur* is better than *mirantur*, the common reading, since admiration was natural to Æneas only, and not to the Sibyl who had seen the same scenes often.

Inanis currus, not "empty," "deprived of their lords,"—but "unsubstantial," "shadowy."

653. *Currium*, pronounced as two syllables, *currum*—the line is therefore not a *hyper-meter*.

655. *Cura pascere*—on this construction see note, Æn. v. 638; i. 704; iii. 299; iv. 565; and Geo. i. 305.

657. *Vescentes*, i.e., celebrating feasts. On the social banquets (*βαλίας*) in Elysium, Peck. refers to Plat. Rep. ii. p. 423 *Choro*, i.e., in *choro*. *Laurus* is rather the "bay" than the "laurel."

659. *Eridani amnis*, like *urbem Patavi*, Æn. i. 247; *flumen Himellæ*, vii. 714. *Eridanus*—that fabulous and ubiquitous river of the ancients, considered by later Roman writers to be the same as the Padua (Po), was supposed to descend to the infernal regions, from the circumstance

that, not far from its source, it passed for two miles under ground. *Plurimus* refers to the great body of water brought down, and to the speed of its stream.

660. *Manus — passî*, like *genus — dejecti* (581, above), is an instance of the construction *synesis*, or *ad intellectum*, on which see note, Æn. i. 70.

662. *Phoebo digna*, i.e., *grandia, sublimia, præclara*.

663. *Vitam*—the manners of men, i.e., men themselves.

664. *Sui memores*—those whose philanthropy and benevolence endeared their memory to their fellow-men. The consciousness of good deeds is represented as one of the delights of Elysium. The whole of this beautiful passage deserves the careful notice of the student.

667. *Musæus*—a semi-mythological personage of the same class as Olen and Orpheus and by one tradition called the son of the latter. Homer is not found here, to the surprise of some commentators; but it would have been an anachronism to have introduced the "blind old man" as a contemporary of Æneas.

668. *Humeris*. Poets, not less than heroes, are represented by the poets as surpassing the common herd in stature: the breadth and conspicuousness of the shoulders are the first items in commending excellence of bodily form.

673. *Certa* — "defined," "restricted," "settled."

674. *Toros riparum*, i.e., the grassy banks which form couches.

Recentia rivis—fresh and blooming, on account of the proximity of the waters.

675. *Si fert*, etc., i.e., if you wish to meet Anchises.

678. *Dehinc*, in scansion a monosyll. *Linquunt*, they, scil. Æneas and the Sibyl, for Musæus does not accompany them farther than the elevation.

681. *Recolere* is properly to pass in review things that have gone by, but here it means to examine and make oneself familiar with future events. *Studio*, i.e., *studiose*.

685. *Alacres* is the nom. and not the acc. to agree with *palmas*, as this latter word has already its adj., *utrasque*.

Utrasque palmas, for *utramque palmam*, the plur. of *uterque* being often used for the sing., especially in the case of two things which are closely joined, or that act together.

687. *Parenti*, with emphasis for *mihi*.

690. Cf. Æn. v. 731, and vi. 115.

691. *Dinumerans*, i.e., with longing and anxiety calculating the different periods of time. Observe the force of *di*.

700-2. These lines are repeated from Æn. ii. 792-4.

703. *Reducta vally*—"in a winding vale."

705. *Praenatat*—"flows past." *Prae* in

composition is sometimes used equal to *praeter*, so in Hor. Od. iv. 3, 10, *Sed quae Tibur aquae fertile praefluunt*. See also Od. iv. 14, 26, and Livy i. 45.

706. *Gens* means a race of people having a common origin—*populus* a community ruled by the same laws, and living under the same institutions and the same form of government. One *gens*, therefore, can be subdivided into many *populi*. See Döderl. and Kritz, Sall. Cat. 10, 1.

707. The simile in this and the following lines is borrowed from Hom. Il. ii. 87 sqq.

711. *Porro*, for *procul*, i.e., *longo inde cursu praetextentia campum*.

713. "Those souls, unto which other bodies are due by fate, quaff at the water of the Lethæan river care-dispelling draughts, and a lasting forgetfulness (of the past)." The poet now enters, in the person of Anchises, upon certain philosophical dogmas founded upon the tenets of the Pythagorean school, with some additions borrowed from the Platonic system. The substance of these doctrines is simply this: After the soul is freed from the chains of the body, it passes into the regions of the dead, where it remains, undergoing purgations of one kind or other, till it is sent back to this world to be the inhabitant of some other body, brutal or human; and after suffering in this way successive purgations, and animating in turn different bodies, it is finally received into the heavens, and returns to and becomes merged in the great essence, or soul of the world, of which it was originally an emanation. Moreover, before each of these several departures to the upper world to inhabit some new frame, the spirits drink of the water of Lethe, in order to forget whatever has happened to them in their previous state of being. Anthon.

The idea that spirits returned to upper earth was commonly entertained by the ancients, but it seems a peculiar notion of Plato's (Rep. x. p. 621, A. Steph.) that they drank first of Lethe. On Plato and his doctrines, see "Greek and Roman Philosophy" (Griffin, Glasgow), p. 53 sqq.

715. *Securos*, "care dispelling;" *ab effecta dictum*, says Heyne, as *pallidos morbos*, "diseases that render persons pale."

716. *Has*—some special ones singled out from the mass, for the doctrine of *metempsychosis* did not include all who died.

717. The repetition of the demonstr. pron. *has, hanc*, of the verbs *memorare* and *enumerare*, so closely allied in signification, renders a copulative conj. unnecessary.

719. *Inest*, says Heyne, *nescio quae vis et divorsus eximia in hac Æneae oratione cum indignatione aliqua rogantis*. And the tone of Virgil's hero commands our sympathy the more when we compare his sentiment

with that of Achilles (Hom. Od. xi. 487), who manifested an unseemly eagerness for life. [Wagner, however, remarks that this is less to be reprehended in a Homeric hero.] From a comparison, we at least see the progress which philosophy had made from the Homeric age.

724. In the noble passage which follows, Virgil, as Heyne remarks, seems to have had in view Lucretius v. 68. With it compare Cic. de Div. i. 11, and Hom. Il. xix. 483 sqq.

The four elements, air, earth, fire, and water, are mentioned in v. 724, 725. *Liquentes campos, i.e., mare.*

Terras is preferred by Wagn. and Forb., etc., to *terram*, on the ground that Virgil loves to connect two substs., so that, if it be possible, one be expressed in the sing. and the other in the plur. number.

725. *Titaniaque astra*, poetically for *Astrum Titium*, i.e., Sol, for *Sol* and *Luna* were both of the Titan race. Wagn. understands the words as forming a kind of *epexegetical* phrase, meaning Sun and Moon together; thus, *lunam, ac non lunam solum sed utrumque astrum Titium*. Wakef. (Lucr. iv. 70) and Trapp conjectured *Titanique et astra*, i.e., both Sol and the stars.

726. *Spiritus* (the great living principle) — *mens* (the great intellectual), the $\psi\upsilon\chi\eta$ and $\nu\omicron\upsilon\varsigma$ of the Greeks. The soul of the universe (*anima mundi*) is here meant, viz., "a spirit or essence gifted with intelligence and pervading and animating matter, and all things formed out of matter. The human soul is an emanation from this great principle, proceeding from it as a spark from the parent fire." Anthon. *Alit*, i.e., supports and endows with the power of reproduction. *Artus* is rightly used for the different parts of the universe, as he calls the whole frame *corpus*.

728. *Inde*, from the junction of the generative principle, the *spiritus*, with the *elements*, all animals are produced. Wagn. Heyne takes *inde* to mean "from the *mens*," but with this, we believe, no one will agree. The verbs of the preceding line sufficiently indicate the antecedent to which *inde* refers. Cf. Geo. iv. 212-226.

729. *Marmoreo sub aequore*—"under its sparkling surface." *Marmor* is used for *mare* in Geo. i. 254, etc.

731. *Illis seminibus*—"In these seeds (i.e., the emanations from the great soul of the universe (as it were sparks from a fire), which enliven our mortal bodies, and form our souls) there is a fiery energy," etc.

Noxia corpora tardant, i.e., our gross corporeal inclinations so obstruct the action of the divine emanation, as to render its efforts at least partially useless.

733. *Hinc*. From this contact with the

body arise the passions and emotions of the mind. Thiel remarks that, by the verbs of *fearing* and *desiring*, *rejoicing*, and *grieving*, the ancients understood *all the affections* of the mind.

734. *Dispiciunt* is, according to some—*prospiciunt*. But Wagner appears to have hit upon the idea properly contained in the word. He says it is applied to those persons, who, having been blind formerly, or having spent their time in total darkness, for the first time see the light.

738. This means that impurities contracted during life adhere to individuals after death. These, he says, must be rooted out somehow or other, and penance in the lower world is the mode suggested.

740. *Aliae panduntur*, etc. The punishments are graduated according to guilt;—the least culpable sins are blown away by the wind; those next in degree are washed off by water, but fire alone will obliterate the most heinous.

742. *Infectum*, i.e., with which men have polluted themselves.

743. *Quisque suos, patimur Manes*. This is, perhaps, the most difficult passage in Virgil, and the one that has caused the greatest difference of opinion among learned commentators. Heyne says, "As the verses now stand, either some new purification must be understood as taking place in Elysium, or the one which had been begun is completed there—an idea quite novel and unusual. For if the lustration be represented in 743, 744 as completed, and the Manes sent to Elysium, how again, in 745, can there be added the phrase, *donec longa dies*, i.e., till they have been purified?" He therefore adopts the opinion of Trapp and others, that the lines should be read in the following order:—

Aliis sub gurgite vasto
Infectum eluitur scelus, aut exuritur igni;
Donec longa dies, perfecto temporis orbe,
Concretam exemit labem, purumque relinquit

Aetherium sensum atque aurai simplicis ignem.

Quisque suos patimur Manes: exinde per amplum

Mittitur Elysium, et pauci laeta arva tenemus.

Some have supposed 743, 744 spurious; and others have denied the genuineness of 745, 6, 7. A few defend the lines in their present order and form. (1), Fea supposes Virgil's idea to be, that the purgation is finished after the journey through Elysium has been made. [The poet, however, does not speak of a journey, but of a long and peaceful residence in fields of delight.] (2), Thiel thinks that the delay of souls in Elysium is the second step, as it were, in puri-

fication, and a kind of repeated cleansing by which the spirits, before they return to life, are fully restored to their first and native condition. (3), Jahn is of opinion that, "after purgation, the purified souls come to the Elysian plains, but that they are there divided into two classes: for—that the majority only pass through Elysium, and go direct to the river Lethe, that they may return into fresh human bodies prepared for them; a few sojourn for a long time in the delightful fields of Elysium, until, by a lengthened period of non-employment, they have lost every imperfection of body, so that after a thousand years they may again ascend to earth in perfect purity, and there become the souls of men of the most distinguished probity and excellence." At the best, it must be said, that if this be the poet's meaning, it is expressed very obscurely and too briefly. Forb. is of opinion that these lines were hurriedly put down by the poet with the intention that they should be carefully polished and perfected, which revision, however, death anticipated. Wagner considers all the difficulty removed if *donec* be taken to mean *quum tandem*—a sense, however, of which the learned critic supplies no example. So much for purifications and their order. And, now, with regard to the words *quisque suos, patimur Manes*: (1), *Manes*, which elsewhere means the *Dii Inferi* (Æn. x. 34; Geo. iv. 489, etc.), and thus, also, the *Furies* (x. 39) is here put for the condition in which the spirits are, i.e., it is put for the *punishments*. Passages in Anson. Epigram. 75; Stat. Theb. viii. 84; Paullinus, Poem. v. 57; and Val. Flacc. iii. 389, seem to favour this, the interpretation of Servius, and the commentators generally. Gossrau adopts this explanation. (2), Take *Manes* as the acc. *absolute, quoad* being understood, thus: All of us suffer these punishments (i.e., we undergo purgations equal to punishments), not indeed as we now are, souls enclosed in bodies, but each in his own *Manes*. Heyne and Gesner. (3), Take *Manes* as the acc. of the object, and interpret thus: Each of us suffers those afflictions (for three kinds of punishment were mentioned above) which are best calculated to purify the nature of his *Manes*, polluted with this or the other vice. Forbiger, with Münscher, Thiel and Jahn. There are still many explanations untouched, but enough have been given to make the student think, and to enable him to form a judgment for himself. It is unnecessary for us to notice the conjectural readings which have been proposed in great numbers.

If we were allowed an opinion, we should say—leave the lines as they are, but put a semicolon after *igni*, 742, with a full stop after *Manes*, interpreting with Forb. No. 3.

above. With regard to the apparent contradiction in 745 to the statement of 744, we think it is removed by the following explanation. Virgil says that our souls, while in the body, are polluted and corrupted, and to remove the impurities then contracted severe penalties must be undergone. The stains being once removed, the soul is transferred to Elysium, that it may there pass through a *probationary* stage, and become *habituato* to virtuous feelings, and forget entirely its former sinful thoughts and actions. Elysium would, in this view of the case, be a *second*, and finishing place of purification.

The following suggestion is worthy of consideration; we find it in Mr Galbraith's edition of our poet: "On many Etruscan vases, as well as in the wonderful frescoes on their tombs, we find representations of a 'guardian angel' in white apparel, and with looks benign, leading, as it were, to what is right, and turning from what is wrong. This is the bright and gay picture of active life, but the artist has depicted, also, scenes beyond the death-hour, and then, in the majority of cases, no 'guardian angel' appears; all is dark and gloomy, and beside the doomed one stands, not the blessed adviser of an older time, but a dread avenger, armed with a gigantic mallet, and of immense frame. Can it be that the 'guardian angel' becomes the 'avenger,' that the adviser, and the guide, and witness of life, is the fell instrument of punishment for error unatoned—for guilt unrepented? Has the recording angel closed the door of mercy; and is his future character indicated by his name—the *waiter*?"

To me it appears that the perplexing passage under discussion might at least be poetically explained by a reference to this Etruscan idea: 'We each suffer the dreadful vengeance of those beings who await us:' of him who warned us in life, and who now exacts retribution in death. This will coincide with Wagner's derivation (i.e., that *Manes* is connected with *μαῶν, μένος, μένω*, and is cognate with *mens*, the feeling, the conscience of a human being), with the vulgar interpretation (No. 1, above), and with Hor. Epist. ii. 2, 187, *Scit Genius, humane deus naturae, mutabilis vultu*, ALBUS ET ATER.

On the construction *quisque suos patimur*, see Zumpt, § 367.

744. *Pauci*—"a few," for the pollutions of the many were so great as to defy purification.

Laeta arva, i.e., Elysium, though some think that a different locality is meant.

745. *Temporis orbe*, i.e., 1000 years.

746. *Relinquit*—some books read *relinquit*,

to square with *exemit*, but on the difference of tense see *Æn.* ii. 466. note.

747. *Ætherium sensum*, etc. This is said in reference to the doctrine of the Pythagoreans and Stoics, that the minds of men were emanations from the universal divine mind, "a portion of the aetherial World-Spirit." *Aurai* (see iii. 354) is used for *ignis*, "that vital spark of heavenly flame." Cf. *Hor.* Sat. ii. 2, 79, *divinae particulam auræ*.

748. *Volvere rotam per annos* is an expression borrowed from Ennius, meaning "when the cycle of a thousand years shall have passed;" *volvere rotam*=*exigere tempus in orbem rediens*. The *Mille anni* period is borrowed from Plato, *Rep.* x. p. 515 A., and Phaedrus, p. 1223. D. Steph. Forb.

749 *Deus*, not Mercury, but the deity, *ὁ δαίμων*.

750. *Convexa*—see *Æn.* i. 310, note.

The whole passage, from 724, may be thus translated:—"In the first instance, a living principle feeds and sustains the air, and the earth, and the ocean, and the resplendent orb of the moon, and the Titanian stars, and an intelligent principle pervading every member, puts the entire mass into action, and blends itself with the mighty frame of the universe. Thence spring the human species, and the race of beasts, and the flying kind, and the monsters which the deep brings forth beneath its glassy surface. In these germinating elements there is a fiery energy and a heavenly origin (*operating*), so far as polluted bodies do not deaden their power, or earth-sprung limbs and perishable members mar not their influence. Hence they are subject to fears and to eager longings, to griefs and to joys: nor do they, pent up, as they are, in darkness, and in the gloomy prison-house (of the body), regard with care their celestial original. Nay, even when life has left them at their latest day, every ill does not therefore quit their wretched souls, nor do all the infirmities and impurities of the body entirely depart, but it must needs be, that many imperfections, long manifest in growing co-existence with their natures, should be amalgamated with wondrous closeness. Therefore they are disciplined for punishment, and pay to the utmost the penalties of former misdeeds. Some are hung up, and exposed to the unsubstantial winds: from others, the deep-dyed stain of guilt is washed away in the depths of a vast and eddying pool, or burned out under the refining influence of fire. Each of us suffers according to the condition of his Manes: thereafter we are sent forth throughout the spacious Elysium, and but few of us succeed in occupying (permanently) the fields of bliss, until the tardy lapse of time—the ap-

pointed cycle of years having run its course—has removed the defilement which grew with our growth, and strengthened with our strength, and now leaves (*relinquit*) the aethereal principle, free from taint, and the 'spark of heavenly flame,' single and unalloyed. All these (spirits), when they have completed the circle of a thousand years, the deity summons, in long array, to Lethe's stream, with the purpose, *to wit*, that, losing remembrance of the past, they may again revisit the vaulted arch above, and that they may begin to entertain a desire to return to mortal bodies."

755. *Adversos*—"as they advanced in front."

756. *Deinde*, i.e., *postero tempore*, "in time to come."

757. *Itala de gente*, i.e., from Lavinia.

758. *Ituras in nostrum nomen*, "about to pass into our posterity," i.e., will arise from our race, and will extend and hand down our name.

760. *Ille*, etc. The Julian family is derived from Ascanius or Iulus, who succeeded his father, and built Alba Longa. But the Alban kings had their origin from Silvius, who was the posthumous son of Æneas by Lavinia. Such is the tradition which our poet follows. Others make Silvius the son and successor of Ascanius. In the historical references which follow, the student must be unsparing in consulting his Roman History, and Dict. of Biog. and Mythol.

Pura hasta, non ferro præfixa, i.e., the sceptre as an emblem of regal power. Does it not rather mean "maiden spear," as we say "maiden sword."

764. *Tibi longævo*, the Homeric *παῖδα πηλὸγυτον*. *Serum*—cf. viii. 582, where Evander says of Pallas, *Mea sola et sera voluptas*.

765. *Educet* for *educabit*. In *silvis*—a reference to the story that Silvius derived his name from being brought up in the woods.

767. *Proximus*. The poet [for Virgil is not a historian] does not record all the Alban kings, nor does he attend to chronological order, so that *Proximus* means "the next who appeared," who came forward in review before Anchises, Æneas, and the Sibyl; for Procas was the sixth king of Alba, as Numitor was the thirteenth.

768. *Capys* is mentioned by the poet in compliment to his hero, since Capys, the son of Assaracus, was grandfather of Æneas.

770. *Si umquam*. Servius relates that it was not till his fifty-third year that Æneas Silvius received the kingdom from his guardian, who had usurped the authority.

772. *Tempora umbrata*, etc., "their temples are ornamented with civic crowns," on account of having planted colonies, and

new cities. Some books read *atqui*, but the best MSS. have *atque*.

773. *Nomentum*, in the territory of the Sabines, near the springs of the Allia, was said to have been founded, along with *Fidenæ* and *Crustumium*, by three brothers many years before the building of Rome. Dion. Hal. ii. 53. Heyne numbers the colonies of Alba Longa at *thirty*. *Gabii*, a colony of Alba Longa, and situated between Rome and Praeneste. *Fidenæ*, between Rome and Veii. The first syll. of the word is usually long.

774. *Collatia*, a town of the Sabines in the hills (hence its name), not far from Rome, and lying between the road to Praeneste and the left bank of the Anio. It is now called *Castellaccio*.

776. *Pometios*, i.e., *Pomentinos*, the name of the people being put for that of the town. Suessa Pometia, a Volscian rather than a Latin town. *Castrum Inui*, a town on the coast of Latium near Ardea. *Bola*, a town of the Æquians on the hither side of the Anio. *Cora*, a mountain town of Latium near Velitrae, afterwards confederate with the Volscians.

778. *Avo*, etc., i.e., Romulus (the son of Mars) shall assist his grandfather, Numitor, in the government, before setting out to found Rome.

779. *Assaraci*, to be taken adjectively, as Wagn. alleges, quoting, *Pompilius Sanguis*, Hor. A. P. 292. On this form of the adjs. see note, Æn. iii. 602, and on the genealogy of Assaracus, consult i. 284.

780. Wagner thinks that we ought to write *viden*, and such contractions, either without an apostrophe entirely, or with two, i.e., either *viden*, or *vide'n*. Mars is represented with a helmet having a double plume, and so is his son, Romulus, in this place.

781. *Superum* is taken by Servius as the acc. sing. referring to Romulus, *pater* meaning Mars, so that the sense would be, "Him, a god (one of the heavenly deities), his father Mars already marks out with distinguished honour." Ruddiman and others take it as the gen., thus, "His father (Mars) marks him out with his own honours, i.e., the honours of deities," a syntax which is countenanced by the order of the words. Others, again, make *superum* depend on *pater*, i.e., Jupiter.

783. *Equabit* is used in two senses, first literally, and then figuratively. For *animos*, Heumann conjectured *annos* as indicative of duration.

785. *Berecynthia*, i.e., Cybele, so called from Mt. Berecynthus, in Phrygia, where she was carefully worshipped. Cybele was represented with a mural crown (*turrita*), hence the expression. Consult Class. Dict.

790. *Iuli*—see above, 760.

792. Note well this most beautiful passage, detailing the honours and services of Augustus. On the two-fold quantity of *hic* in this line, see note, Æn. iv. 22.

793. *Augustus* is called "*Divi genus*," because he was the adopted son of Julius Cæsar, whose *apotheosis* had, by this time, taken place.

The emperor is praised, (1.) on account of his having restored peace to the empire (793 sqq.); (2.) on account of the boundaries of the kingdom being enlarged by conquests (795 sqq.); and, (3.) on account of expeditions undertaken to remote parts of the world, and journeys performed for the arrangement of provinces.

795. *Super*, i.e., *ultra*. On *Garamantas*, see note, Æn. iv. 198. They were conquered by L. Cornelius Balbus in B.C. 19. *Indos*—this has reference partly to the restoration of the standards by Phraates, in B.C. 20, and partly to the Indian embassy (from the two kings *Porus* and *Pandion*) sent to Augustus when he was in Syria. Cf. Geo. ii. 170; iv. 560; and Æn. vii. 605 sq., for other praises bestowed on Augustus on account of his successes in the case of the Indians, Parthians, and other eastern nations; see also Hor. Od. i. 12, 53 sqq.; iv. 14, 41 sqq., etc.

796. *Extrema sidera*=*extra vias solis*, i.e., beyond the course of the Ecliptic, south of the tropic of Capricorn, meaning thereby the most southern parts of Africa generally. It has been conjectured (by Heyne) that Virgil has reference here to the inroad of C. Petronius into Aethiopia in retaliation for the expedition of Candace, queen of that country, into Egypt.

798. This verse has already occurred in iv. 482, to which place refer.

799. *Hujus in adventum*, etc. The flattery here bestowed on Augustus accorded well with his own superstitious feelings. The basis of the compliment appears in Suetonius (Vit. Aug. 94), where it is stated, that a few months before the birth of Augustus a prodigy occurred at Rome, by which it was indicated that "Nature was bringing forth a king for the Roman people"—"*Regem populo Romano naturam parturire*." Anthon.

Caspia regna, i.e., the nations bordering on the Caspian Sea, particularly the Hyrcanians and Bactrians, who were subject to Parthian rule.

800. *Maecotia tellus*, i.e., the Scythians around the Palus Maeotis, Sea of Azov.

801. The Nile is called also *Semptemflus*, *Semptemplex*. *Semptemgeminus* is very rare.

Turbant, i.e., *turbantur*, on the principle explained at Æn. i. 284, which see.

802. *Alcides*, i.e., Hercules, on whom and

his labours, consult Diet. of Biog. and Myth., and Schmitz. Hist. of Greece, p. 40 sqq.

804. *Pacari nemora*, scil., by killing the wild boar. Wagner thinks it very silly of our poet to have introduced the boar of Erymanthus, and the Lernaean *hydra*, to the exclusion of any great part of the earth's surface; and he does not doubt but that Virgil would have altered the lines had he lived to revise his poem. Peck. pronounces them *spurious*.

805. *Juga*, i.e., his two tigers. *Pampineis habenis*—with reins wound round and intertwined with vine tendrils.

806. On the name *Liber*, see Ecl. vii. 58. *Jusa*, a city, said to have been built by Bacchus on Mt. Meros.

807. *Dubitanus*. The plur. is used, *Anthistes* including himself in order that the reproof may be more lenient. *Virtutem* is used here, like ἀρετή, for *gloria virtute parata*.

809. *Quis-ferens*. These words are supposed by some to be spoken by Æneas, but they are uttered by Anchises rather, either in uncertainty, on account of the distance at which the spirit still was, or, for the purpose of calling the attention of Æneas to him more pointedly, in a way which must be familiar to every one.

Numa, so famed by tradition as the founder of the Roman religion, is appropriately introduced with sacred utensils, and of a venerable appearance, as he is always exhibited on coins of the Calpurnian, Marcan, and Pomponian families.

810. *Incana*. Gossrau shows that this word is derived from the verb *incanesco* (see Geo. ii. 71), as *infractus* (v. 784), from *infringo*, and *incureus* from *incurvo*, and that it does not mean *valde cana*, but *pæne cana*. Cf. Ovid Met. viii. 804, *Labra incana situ*. Colum. *incana barba*. Pliny, *incanus color roris marini*. Catull, *incanos crines*.

811. *Primam* (vulgar reading, *primus*), is taken by most commentators as equal to *primum* or *primo*; but Süpf. takes it to mean "the youthful city," a sense, however, of *primus* which requires confirmation by example, though Hor. Sat. i. 2, 39, *proreperunt primis animalia terris*, gives a certain degree of countenance to the interpretation.

812. *Cures*—the Sabine town afterwards united with Rome, whence, too, according to tradition, the term *Quirites* sprung; see Niebuhr's Lects. on Roman Hist., edited by Dr Schmitz, vol. i. pp. 37-39.

813. *Cui subibit*, etc. With this contrast between the second and third kings of Rome, cf. Livy i. 22, "*Hic* (i.e., Tullus Hostilius) 150

non solum proximo regi dissimilis, sed ferocior etiam Romulo fuit."

815. *Resides viros et desueta agmina*, cf. Æn. i. 725. *Desuetus* is joined to the dative in vii. 693 also.

817. *Gaudens popularibus auris*. Virgil, with his patrician leanings, is perhaps unjust to the "*good old king*," as the plebeians called him. Livy, at least, does not represent him as of this character. His memory was certainly venerated by the later plebeians, and he was considered the founder of their estate. Some put a colon after Ancus, making the next line refer to Servius Tullius.

818. *Superbam*, i.e., *magnam et excelsam*. *Utoris*, scil., of public liberty, and of the injured Lucretia. The cut represents a lictor with the *virga* and *fascies*.



823. *Utrumque ferent*. This phrase leads us to conclude that in Virgil's time there were persons who censured the conduct of Brutus. *Minores*, i.e., *posterii*.

825. *Decios*—the father and son who devoted themselves for their country; the one in the Latin war, A.U.C. 414, and the other in the Gallic or Etruscan war, A.U.C. 459. *Drusus*—praised in compliment to the Empress *Livia*, who was of that family. The most distinguished of them was M. Livius Salinator, consul in 535 and 547, who, in the second Punic war, defeated Hasdrubal at the Metaurus.

826. *T. Manlius Torquatus*, consul in 407, 410, 414 A.U.C. *Camillus*—the rescuer of Rome from the Gauls, after the disastrous

battle of Allia. See Niebuhr's Lects. on Rom. Hist., vol. i., p. 268 sqq.

827. *Fulgere*, so *scatere*, *fervere*, *stridere*, etc., according to the custom of a generation earlier than Virgil.

828. *Nocte*, i.e., in darkness, for although Elysium had a sun of its own (641), yet we are here to understand the world below, generally, as a place for spirits to remain till again called upon to enliven bodies.

831. *Socer*—for *Julia*, the daughter of Cæsar, was wife to Pompey. *Alpinis*—referring to Cæsar's march from Gaul. Mts. are called *aggeres*, because they serve as embankments of defence to the countries which they surround. *Monœci*—at the extremity of the Maritime Alps was a promontory with a temple to *Hercules Monœcus*, not far from Nicaea. Pompey's forces were mostly Eastern.

835. *Tu prior, parce*—supposed to have reference to the proposal of Cæsar to the Senate to disband his troops, if they forced Pompey to do so likewise. *Olympo*, as derived from Iulus or Ascanius, son of Æneas, who was son of Venus.

* 837, 8, have reference to L. Mummius Achaicus, the conqueror of Corinth, and humbler of Greece, B.C. 146.

839. There is a difficulty to know the individual meant in this and the following lines: verse 840 shows that it cannot be Mummius. The older interpreters referred it to *Curius Dentatus*, or *Fabricius*, the conqueror of Pyrrhus, but 839 forbids that. Heyne concludes that L. Æmilius Paulus, who defeated Perseus, is intended, and that the latter is called *Acacides*, because the Macedonian kings belonging to the Heraclidæ traced their genealogy from Olympias, the daughter of Neoptolemus (son of Achilles, descendant of Æacus), king of Epirus.

Argos and *Mycenæ* are used for the whole of Greece.

840. *Achilli*. On this form of the gen., see *Æn.* i. 30, and ii. 476.

841. *Utius avos Trojae*. These words supply the reason why the victory referred to should be mentioned, for what more agreeable to the feelings of Trojans than that the descendants of Achilles should, at some future day, pay to the Trojans full satisfaction for the calamity which they had brought on them, in the death of friends and the destruction of property and city? The reference may be either to the conquests of Mummius, or better, perhaps, to those of Æmilius Paulus, which were made over the posterity of Achilles.

Templa temerata Minervæ, scil., by Ajax, son of Oileus (see *Æn.* i. 41, and ii. 403), and by Ulysses and Diomedes in the carrying off of the palladium (see ii. 165 sqq.) *Temerare* means "to violate things sacred with fool-hardy daring." Forb.

842. *Cato*, M. Porcius, i.e., the censor who stands here appropriately in conjunction with Cossus and the Gracchi.

Tacitum—the perf. pass. proper,—“unrecorded,” “unnoticed.”

Cossus, A. Cornelius, consul, 428 B.C., who slew Lars Tolumnius, king of Veii. He obtained the *spolia opima*, an honour which had been attained before him only by Romulus, over *Acron*, king of *Caenina*, and after him only by Marcellus, over *Viridomarus* king of the Insubrian Gauls, B.C. 222.

843. *Gracchi genus*. The poet refers particularly to Semp. Gracchus, consul, 215 and 213 B.C., distinguished in the second Punic war, and to his illustrious grandson of the same name, father of the Tribunes, *Tiberius* and *Caius*, consul, 177 and 163 B.C., and Praetor, 179 B.C. He gained a famous victory over the Celtiberians.

844. *Scipiadas, duo fulmina*, i.e., Africanus, Major, and Minor, the one the conqueror, the other the razer of Carthage. The form of the patronymic *Scipiades* is Greek, for Scipionides; so Juvenal uses *ambo Scipiadae* (ii. 153), and Lucr. (i. 27) *Memmiades*; and Virgil himself, *Romulidae* (*Æn.* viii. 638).

Parvo potentem—either “powerful (in state affairs) by the parsimony with which he managed his slender means, conjoined to his prudence and bravery;” or more simply “rich in his poverty,” i.e., by reason of his frugality and moderation.

845. *Fabricius*—he was sent by the Romans as ambassador to Pyrrhus.

Serranus, to whom, when cultivating his farm, an offer of the consulship was made. His name was *C. Atilius Regulus*, to which *Serranus* (*serere*) was added as an agnomen. He defeated the Carthaginian fleet off the Lipari islands in 257 B.C. He was consul a second time in B.C. 250.

846. *Quo fessum rapitis*, i.e., wearied as I am with so lengthened a description of our heroes, how can I attempt the long list of honours of the Fabian family?

Maximus, called Cunctator, the opponent of Hannibal.

847. For *restituis* some MSS. read the fut. *restitues*, but the former is preferable, as rendering the description more vivid and present.

848. *Excudent—ducent—orabunt*—these are examples of the fut. of *admission* (futurum concessivum) as in Hor. Od. i. 7, 1, *Laudabunt alii claram Rhodon*; and i. 20, 10, *Tu bibes uvam*. The pres. subj. is more frequently employed in phrases of this kind, but the fut. expresses rather a certain expectation that the thing which we concede will certainly happen.

Spirantia aera—“the life-breathing statues.”

849 *Ducent*. This verb is properly ap-

plied to the fashioning of things from soft and pliant metal, like the Greek *λαύνειν*, but is applied to marble and other substances naturally hard and unworkable.

850. The Greeks excelled in oratory, especially forensic, and in mathematical and philosophical studies; but of these Virgil particularly refers to one kind, that of the stars. So *Coeli meatus* means *siderum cursus*. *Descriptent*, i.e., *definiunt in sphaera coelesti*: *radio*, i.e., *virga*. These terms are derived from the phraseology of geometers, and the last one from the custom of describing figures in the dust (sprinkled on a table) with a rod or staff. See Ecl. iii. 41. Heyne.

852. Observe the strong form of command given by the imper. and infin., *memento regere*.

854. *Parcere subjectis*. This clemency towards their enemies, on which the Romans prided themselves, Horace attributes to Augustus himself, *bellante prior, jacentem Lenis in hostem*, Carm. Saec. 51.

856. M. Claudius Marcellus, celebrated in the second Punic war and other important operations (see above, 842, note), is introduced, so that the poet may be led by a natural transition to M. Marcellus, the son of Octavia (sister of Augustus), whose premature death at the age of twenty plunged the Roman world into grief.

858. *Tumultus* meant "a sudden rising, to quell which immediate measures were necessary." The term was most frequently applied to the incursions of the Gauls. *Turbante*—see note 801, above.

859. *Sistet*—a strong word, reminding us of Jupiter Stator. *Poenos*—this refers to his compelling Hannibal to raise the siege of Nola. *Gallum*—see 842.

860. *Tertia arma*—see 856 and 842, note.

Quirino, i.e., Romulo. The regulations of Numa provided that the first *spolia opima* should be dedicated to Jupiter (which Romulus had done), the second to Mars (which Cossus did), the third to Quirinus (which Marcellus did).

863. *Frons lacta parum*—a symptom of early death, according to ancient belief. Similar is our phrase, "Too good to live long."

864. *Quis* is here properly used and not *qui*, since Æneas asks the "who," and not the "what kind." See note, Æn. iii. 608. *Sic*, as described in preceding line.

866. *Quantum instar in ipso*—a rather unusual expression for *quanta similitudo est cum illo Claudio Marcello (quinquies consul) quem comitatur*.

870. The gods were supposed to envy earth of those men, who were endued with superlative virtue

874. *Campus agel gemitus*—referring to the public funeral of Marcellus.

875. The *tumulus* to Marcellus was erected (A.U.C. 726) in the Campus Martius, hence *praeterlabere*, *Tiberine* (Pater).

877. *Romula tellus*, for Romulea, see Æn. iii. 602.

879. *Heu pietas*—of what avall will be his *pietas, fides, et fortitudo*.

882. An ancient spur, *calcar*, and the mode of fastening it are shown in the accompanying woodcut.



883. *Si qua* [scil. *via, ratione*] *fata rumpas*, i.e., if you by any means break the arrangements of the fates—if you can escape from your hard fate—in celebrity and glory you will rival the great M. Marcellus, famed for the share he took in the second Punic war. Thus Heyne. But the explanation of Wagner appears to us much more natural, and much more pathetic. Putting a note of exclamation after 883 (*rumpas*), he interprets, "Would that you by some means could burst through the unrelenting decrees of fate!" then the words *Tu Marcellus eris*, will have no reference to the former Marcellus, but to the son of Octavia himself, in this sense, "You who now sojourn here among spirits, will at some time return to upper earth to be that noble Marcellus, the delight of the Roman people. How much, therefore, is it to be wished that you would anticipate the fates, so that you might escape premature death." What follows may thus be connected with the foregoing, "But it will not be allowed you to reverse destiny; nay, you will die at an early age. I shall therefore perform the due ceremonies," etc.

885. The *purpureos flores* are to be considered as referring to *lilia*, and not as indicating *roses* or other flowers. This custom of scattering flowers over the grave, or wreathing them in chaplets, though out of use with us, is still common in many countries of the continent. Observe the skill of the poet in these lines—the deep feeling of the mind bursts out at *Tu Marcellus eris*, and then there immediately follows the mild and subdued tone of lamentation and resignation.

886. *Animam acci nulem donis* by a well,

known elegance of expression for *dona in animam accumulem*.

Inani munere—"a useless, unavailing duty," since it cannot recall the dead to life, nor will the shade know thereof. Augustus and Octavia were very deeply affected on hearing this passage recited.

887. *Sic*, i.e., conversing in this strain.

888. *Aëris* is to be governed by *regione* (and not by *campis*) in the sense of "bright regions."

891. *Exin* for *exinde*, as *dcin* for *deinde*, responds to *postquam* above, and is here equal to *tum, post hæc*.

892. *Laurentes*, i.e., the Latins and Rutulians. On *Laurentes* see viii. 71 and 371.

894. *Somni*, etc. "There are two gates of sleep, one of which is said to be of horn, and through it free issue is given to veritable apparitions; the other is carefully finished,

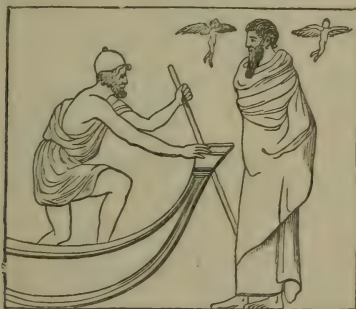
and shines brightly with ivory of spotless white, but through it the infernal deities send up fantastic dreams to earth." This is founded on *Odys. xix. 562 sqq.* See *Ilor Od. iii. 27, 41.*

895. Horn, as the most transparent substance known by Homer, was considered the best medium for disclosing the realities of a future state, forming the "glass door," as it were, between the two worlds.

899. *Emittit*—on the time of the ascent to earth, consult notes on 535 sqq.

900. *Viam secui*. τέμνει τὴν ὁδόν.

901. *Caieta*—a name given by anticipation (see beginning of next book). The town was in Latium, fifty miles north of Naples; it is now called Gaëta. Gossrau advances arguments to prove that the last two lines of this book are spurious, but we deem it unnecessary to enumerate them.



[СЛАВОН.—Panof. Griechinnen und Griechen.]

METRICAL INDEX.

[N.B.—A long or short mark placed over the first vowel of a diphthong applies to the entire diphthong.]

BOOK I.

Line

2. Itāliām fātō prōfūgūtis Lā|vīnāque | venit.
(Lā|vīnjāque | by *synizesis* or *synaeresis*. 1.)
16. Pōsthābitā cōlūissē Sā|mō; hīc | il|lūs ārmā.
(Sāmō—*Final vowel not elided*. 2.)
41. Unfūs ōb nōx' ēt fūriās ājācis ō|ilei.
(Ōilei—*Synizesis* or *synaeresis*.)
73. Cōnnū|bio jūngām stābili, prōpriāmquē dicābo.
(*Synizesis* or *synaeresis* in Connubio, 3 sylls. 3.)
120. Jām vālid' illū|nei nā|vēm jām fōrtis āchātāe.
(Ilionei—*Synizesis* or *synaeresis*.)
131. Eūr' ād sē Zēphyrūmquē vō|cāt, dehīnc | tāllā fātūr.
(d'hīnc—*Synizesis* or *synaeresis*.)
195. Vīnā bōnūs quāe | dēindē cā|dis ōnērārāt ācēstēa.
(dēinde—*Synizesis* or *synaeresis*.)
256. Osculā libāvit nā|tāe dehīnc | tāllā fātūr.
(See above, 131.)
368. Quī tēnēant n' incūltā vid|ēt hōmī|nēsne fērāene.
(vidēt—*Final syllable lengthened by the arsis*.)
332. Jāctēmūr dōcēās Ignār' hōmīnūnquē lō|cōrūm-
qu' Erramus
(qu' Erramus—*Synapheia*. 4.)
405. Et vēr' incēssū pātū|it deā | il' ūbī mātrēm.
(deā—*Final vowel saved from elision by the pause*. 5.)
448. Ærēā cūi grādībūs sūrgēbānt, liminā | nīx-
qu' Ære trabes
(qu' Ære trabes—*Synapheia*, see above, 332.)
478. Pēr tērr' ēt vērsā pūl|ris īn|scribitūr hāstā.
(pulvis—*Last syllable lengthened by arsis*.)
611. Illū|nēū pēt|it dēxtrā lāevāquē Sērēstūm.
(Ilionēā—*The penult long, according to the Ionic dialect*. 6.)
617. Tūn' ill' āenēās quēm Dārdānī' ō ān|chisāe.
(Dardaniō—*Final vowel not elided*. 7. See above, 16. *Spondaic verse*.)

1 For an explanation, see note on line 2. But *synizesis* should always make a syllable long, whereas the one in question is short. We should rather say, therefore, that the peculiarity arises from the interchange of i and j with one another (so u and v), which often took place among the Romans, i.e., from i being used sometimes as a vowel and sometimes as a consonant. Here, of course, it is a consonant.

2. For an explanation of the principle, see note, *Æn.* iii. 211.

3. The second syllable in *connubium* is always long; see note on line 73.

4. Consult note on Book i., line 332.

5. See note on line 405.

6. In Ionic, Ἰλιονέα, in Attic, Ἰλιονέα.

7. The true principle has been explained in the note on line 211, Book iii.

METRICAL INDEX.

Line

651. Pērgāmā cūm pētē|rēt in|cōncēssōsqu' hēmēnēōa
(Peterēt—*Final syllable lengthened by arsis.*)
668. Litōrā jāctē|tūr oē|is Jūnōnis īnīquāe.
(Jactētūr—*Final syllable lengthened by arsis.*)
698. Aurēa | cōmpōsūt spōndā, mēdiāmquē lōcāvit.
(Aurēa—*A dissyllable, by synizesis or synaesis.*)
726. Atriā: dēpēdēt īychmī lāquēarībūs | aurēis.
(Aurēis—*A dissyllable; see line above.*)

BOOK II.

16. Ædificānt sēctāqu' intēxūnt | ābiētē | cōstās.
(Ābiētē—*Pronounced ābjētē, of three syllables. 1.*)
264. Et Mēnē|lāus ēt | ipsē dōlī fābricātōr ē|pēus.
(Mēnēlāus—*Four syllables. Epēus—Three syllables.*)
411. Nōstrōr' ōbrū|'mūr ōri|tūrquē mīserrimā cāedēs.
(Obruimūr—*Final syllable lengthened by arsis.*)
442. Hāerēt | pāriētī|būs scālāe pōstēsquē sūb ipsōs.
(Pāriētibus—*To be pronounced pārijētibus, four syllables. 2.*)
492. Cūstōdēs sūltērrē vālēt: lābāt | āriētē | crēbrō.
(Āriētē—*To be pronounced ārijētē, three syllables. See line preceding*
568. Et dirēptā dō|mūs ēt | pārvī cāsūs īūli.
(Domūs—*Final syllable lengthened by arsis.*)
745. Quēm nōn incūsār' āmēns hōmīnūmquē dē|ōrīm-
qu' Aut quid in . . .
(qu' Aut quid in—*Synapheia. See i. 332.*)
774. Obstūpū|ī stētē|rūntquē cōm' ēt vōx fāucībūs hāesit.
(Stētērunt—*Systole. 3.*)

BOOK III.

48. Stētērunt—*Systole, as in line 774 of the preceding book.*
74. Nērēidūm mā|trī ēt | Nēptū|nō āē|gāeō.
(In *matri* and *Neptunō* the final vowel not elided. 4.)
91. Līmīnā|quē lāu|rūsquē dēi tōtūsquē mōvēri.
(Līmīnaquē—*The que lengthened by arsis.*)
112. Idāeūmquē nē|mūs: hīnc | fidā sīlētīā sācrīs.
(Nemūs—*Final syllable lengthened by arsis. 5.*)
122. Idōmē'nēū dū'cēm dēsērtāquē litōrā Crētāe.
(Idomenēa—*Penult long, according to the Ionic dialect. 6.*)
136. Cōmnūbiis. *See note 3 on foregoing page.*
211. Insulāe Iōniō in māgnō quās dirā Cēlāeno.
(*Final syllables of insulæ and Ionio shortened, in imitation of the Greek mode. 7.*)
212. Hārpūī'āequē cōlūnt āliāe Phīnēā pōstquān.
(Hārpūia—*Hārpūi. a spondee, the yi being a Greek diphthong. 8.*)
464. Dōnā dē|hīnc āurō grāvī|ā sēl'tōqn' ēlēphāntō.
(Dēhīnc—*Here made a dissyllable, though usually a monosyllable; the vowel o is shortened before the i, and the final a in gravia lengthened by the arsis.*)

1. See first note on preceding page. 2. Consult first note on preceding page.
3. I.e., taking as short a syllable usually long.
4. The true principle is stated in the note on line 211, Book III.
5. The pause after *nemus*, as required by the sense, must also be taken into account.
6. Consult note 6 on preceding page.
7. On this peculiarity, see note on the line, in the Commentary.
8. The diphthong answers to the Greek *vi*. Thus, *Harpūia*, "Ἀρπυία."

METRICAL INDEX.

Line

475. Cōnjūgī' ānchī' | *an* | *vis* | dignatē sūp̄rtū.
(Anchisā—*Final syllable lengthened by the arsis.* 1.)
504. Atqu' idēm cā' sūs ū nām faciēmūs ūtrāmque.
(Casūs—*Final syllable lengthened by the arsis.*)
578. Fām' ēst ēncēlādī sēm' | iustūm | fūlmīnē cōrpūs.
(Semiustum—*To be pronounced sēm-jūs-tūm, three syllables, by synizesis.* 2.)
602. Hōc sāt ērit. Sciō mē Dānās ē clāssibūs ūnūm.
(Sciō—*one syllable, by synizesis.*)
606. Si pērē ō hōmīn' ūm mānībūs pērūssē jūvābit.
(Pereō—*Final vowel not elided.* 3.)
681. Constitērunt. *Systole*—*see note 3, above.*

BOOK IV

64. Pēctōrī' | būs | mli' | āns spīrāntiā cōnsūlit ēxta.
(Pectoribūs—*Final syllable lengthened by the arsis.*)
126. Cōnnūbio. *Consult Book i., line 73, of this Index.*
198. Cōnnūbiis. *See line above.*
222. Tūm sic Mērcūrī' | āllōquī | tūr | āc' tāliā mādat.
(Alloquitūr—*Final syllable lengthened by the arsis.*)
235. Quid strūit aut quā | spē | int' mīc' | in gēntē mōrātūr
(Spē—*Final vowel not elided.* 4.)
302. Thēiās ab' | | āuditō stimūlānt triētēricā Bācelhō.
(Thēiās—*A dissyllable—ēi a diphthong.* 5.)
358. Ōmniā Mērcūrīō simlīs vōcēmquē cō' | lōrēm-
qu' Et . . .
(qu' Et . . . *Synapheia*—*see note on Book i. 302.*)
629. Īmprecōr ārm' ārmis; pūgnēnt īpsiquē nēp' | ētēs-
qu' Hēc .
(qu' Hēc. *Synapheia*—*see line preceding.*)
667. Lāmētis gēmītūqu' ēt fēmīnē | c' ūm lātū.
(Femineō—*Final vowel not elided.* 6.)
436. Sēmīānī' mēmquē sīnū gēmān' āmplēxā fōvēbat.
(Sēmīānimem—*To be pronounced sēm-jāni-mem.* 7.)

BOOK V.

261. Victōr āpūd rāpidūm Simōentā sūb' | iūō | ālrō.
(Iūō—*Consult note on Book iii. line 211. 3.*)
269. Pūnicēis ībānt ēvīcti tēmpōrā | | tēnūs.
(Tēnūs—*To be pronounced tēn-jis, as a dissyllable, by synizesis or synaeresis.*)
284. Ōhī sērvā dā tūr | ēpēr | hāud īgnārū Mīnērcāe.
(Datūr—*Final syllable lengthened by the arsis.*)
337. Ēmicāt Eūrē | lūs | ēt | mūnērē victōr āmicī.
(Euryaētēs—*Final syllable lengthened by the arsis.*)
352. Dāt Sālō vīllis ōnērōs' ātqu' ūnguībūs | | āureis. |
(Aureis—*A dissyllable by synizesis or synaeresis.*)

1. There is no occasion for our here having recourse to a Doric nominative in 27.
2. Make the *i* of *semi* a consonant: thus, *sem-jus-tum*, etc.
3. The true principle is stated in note, Book iii. 211.
4. Consult note on line 211, Book iii., where the explanation is given.
5. In Greek Θυζέξ. Compare note on line 212, Book iii. in this Index.
6. The true principle is stated in the note on line 211, Book iii.
7. Consult note 1, first page of Met. Index.
8. Observe that the final vowel in *Iūō* is short here, because, after one of the two short times in the long *e* is cut off, the remaining one is in the *thesis*, not the *arsis* of the foot, and, therefore as it has no stress of the voice laid upon it, it remains short.

METRICAL INDEX.

Line

- 422 Et magnōs mēnibrōr' ārtūs māgn' ōssā lā|cērtōs-
qu' Exuit
(qu' Exuit—*Synapheia*. See note 1. 332.)
432. Gēnuā lāb|ānt vāstōs quātīt āegēr ānhēlītīs ārtūs.
(Gēnuā—*To be pronounced gēnvā, as a dissyllable. 1.*)
521. Ostēntāns ārtēmquē pāt|ēr ārc|ūmquē sōnāntem.
(Patēr—*Final syllable lengthened by the arsis.*)
- 589 Pārīētī|būs tēxtūm cāecīs itēr āncipitēmquē.
(Pārīētibus—*See Book ii., line 442.*)
663. Trānstrā pēr ēt rēmōs ēt pīctās|ābiētē pūppēs.
(Ābiētē—*See Book ii., line 16.*)
697. Implētūrquē supēr pūppēs sēm|iustā mā|dēscūnt.
Sēmīustā—*To be pronounced sem-jūs-tā. 2.)*
735. Cōncili' ēlysiūmquē cōl|ō hūc|cūstā Sībŷlla.
(Colō—*Final vowel not elided. 3.*)
753. Rōbōrā nāvīgīs āptānt rēmōsquē rū|dēntēs-
qu' Exigui.
(qu' Exigui—*Synapheia*. See 1.)
826. Nēsūeē Spīōquē Thāliāquē Cymōddōcēque.
853. Nūsq' amittē|bāt ōcū|lōsquē sūb āstrā tēnēbat.
(Amittebāt—*Fin syllable lengthened by the arsis.*)

BOOK VI.

33. Bis patrīae cēcidērē mānūs. Quin prōtēnūs | ōmnia.
(Omnia—*To be pronounced omn-jā, by synizesis or synaeresis. 4.*)
126. Trōs ānchisiā|dā faci|lis dēscēnsūs āvērnō.
(Anchisiadā—*Final syllable lengthened by the arsis.*)
201. Ind' ūbī vērēr' ād fāu|ces grār'ō|lēncīs āvērnī.
(Grāv'olentis—*The e being elided. 5.*)
254. Pingūē sū|pēr ōlē| infūdēns ārdētībūs ēxtīs.
(Super—*Final syllable lengthened by the arsis.*)
280. Fērrēi qu' Eūmēnidūm thālām' ēt Discōrdiā dēmēns.
(Fērrēi—*A dissyllable, by synizesis or synaeresis.*)
287. Brīārēus—*Three syllables, eus being a diphthong.*)
289. Gōrgōnēs | Hārpyī' āequ' ēt tōrmā tricōrpōrīs ūmbrāe
(Hārpyī, a spondee, fi being a diphthong. 6.)
412. Dētūrbāt laxātquē fōrēs, simūlāccipit | ālvēo |
(Alvēo—*A dissyllable, by synizesis or synaeresis.*)
507. Nōmēn ēt ārmā lōcūm sēr|vānt tē ā|mīcē nēquīvī.
(Tē—*Vowel shortened in imitation of the Greek. 7.*)
602. Quōs supēr ātrā silēx jān jān lāpsūrā cā|dēntī|
qu' Imminet
(qu' Imminet—*Synapheia*. See i. 332.)
653. Pēr cāmpōs pāscūntūr ēquī. Quāe grātiā currūm.
(Currūm—*Two syllables, by synizesis. Most copies read currum.*)
678. Dēsūpēr ōstēn|tāt dehīnc | sūmmā cācūmīnā līnguūt.
(Dehīnc to be pronounced d'hīnc, by synaeresis. See i. 131.)
768. Et Cāpys ēt Nūmī|tōr ēt | quī tē nōmīnē rēddet.
(Numitōr—*Final syllable lengthened by the arsis.*)

1. The poets occasionally take advantage of the doubl power of u, and make it a consonant in words where such a change is necessary or convenient. Here, therefore, the u is regarded as a consonant, and the e in *genua* is long by position. See note 1, first page of Index.

2. Consult note 1, first page of Index.

3. The true principle is stated in the note on line 211, Book iii.

4. Consult note 1, first page of Index.

5. The word *graveolentis* ought to be written *grave olentis*, separately.

6. Consult note on line 212, Book iii. (Index).

7. Observe that *te* loses one of its short times, and that the other remains short, because in the *thesis*. Consult note on line 261, Book v., and on line 211, Book iii.

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 dexter = dextro = I point-

sinister = from Sinus, the toga in
 which the left hand was placed
 Creber = Celeber, & changes to C.

argui

arguo = to decree takes infinitive

arguo = to order " subjunctive

refero = to bring back

refero = to of interest

mea refero instead of mea refero
 interest = later

What are parts of fear

sors = sors sors = I form

Quis spiritus = which spirit

Quis " = what "

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